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BERLIN ENJOYS REVIVAL OF GLUCK'S IPHIGENIA IN AULIS

First Performance of Strauss' New Piano Concerto—Erika Morini, Josef Szigeti, and Other Fine Violinists Heard Recently

BERLIN.—It was a rare treat when Bruno Walter produced Gluck's Iphigenia in Aulis in the Berlin municipal opera-house. No less an authority than Richard Wagner is responsible for the adaption of the score used in this performance, a version which serves its purpose excellently although it was made eighty years ago. To appreciate Gluck's rather austere music it is of course necessary to forget the color effects of the modern orchestra. The performance was admirable in most respects and made a deep impression, as was manifested by the quite unusual enthusiasm of the public, and the incessant recalls of Bruno Walter and the principal singers. Of these, Maria Olszewska as Klytemnestra and Dr. Emil Schipper as Agamemnon excelled particularly by dramatic power, impressive appearance and display of vocal art. Iphigenia was sung by Delia Reinhard, who gave a touching and noble personification of the unhappy Greek princess, without however attaining the artistic eminence of Olszewska and Schipper.

STRAUSS' PARERAGON ZUR SINFONIA DOMESTICA

In the last Philharmonic concert interest was centered on the performance (for the first time) of Richard Strauss' new piano-concerto for the left hand. It was written for the one-armed Viennese pianist, Paul Wittgenstein, who is reported to have the sole right of public performance, for the present at least. Whether this rather expensive privilege will pay—it is rumored that Wittgenstein paid Strauss the round little sum of one-hundred thousand marks, approximately twenty-five thousand dollars—seems questionable. Like most of Strauss' recent compositions, this Pareragon to the Sinfonia Domestica, as it is rather pompously entitled, is a genuine Pareragon, i.e., a work of secondary importance, an annex. This pianistic fantasy on motives from the Sinfonia Domestica is interesting from a technical point of view, demonstrating what may be done by a single hand on the keyboard, and how skillfully the orchestral accompaniment may be adapted to this fragmentary pianistic utterance. But as regards power of invention, freshness, wealth of melody and constructive art, the Sinfonia Domestica is so much superior to its rather weak and fragile grandson, that the comparison invited by the title will only harm the new work. It was played admirably by Wittgenstein, who has developed his specialty to real mastery. How much stronger Strauss' faculties were in former years was demonstrated convincingly by Furtwängler's splendid performance of Also sprach Zarathustra, immediately after the pareragon, an unhappy arrangement for the new work.

INTERESTING NEW MUSIC

Of modern music there has been a super-abundance during the last few weeks. The I. S. C. M. gave an evening of new Russian piano music with Samuel Feinberg, the Moscow pianist of Venice fame, as the exponent. Feinberg's program contained several of his own compositions, preludes and the seventh sonata. He takes Scriabin for his starting-point, but with all his modern tendencies never forgets that he is a pianist and that he is playing on a piano, not on an orchestra. Feinberg's music is serious art of a high type, though a certain lack of plastic, melodic invention is unfortunate. Prokofieff's amusing and lively music, of which Feinberg gave us some characteristic samples, is no doubt of more immediate appeal, though Feinberg is more idealistic and serious in his art. Pieces by Alexandroff and Medtner as well as Miaskowsky's remarkable second sonata completed the interesting program.

Souja Friedman-Gramatte, whose sensational debut was described in the MUSICAL COURIER last spring, gave a recital of her own compositions. Again her eminent musical ability aroused admiration in an altogether uncommon degree. She played two piano sonatas, a grand concerto for violin solo, and excerpts from a suite and partita, both for violin solo, and amazed her public not only by her mastery of both instruments but also by the originality and passionate temperament displayed in her compositions.

The November Group (a body of artists) patronize modern music of the most radical type. Their first concert was confined entirely to young Czechoslovakian composers who were presented in a most impressive manner by the excellent Prague String Quartet, Novak, Stika, Klabik and Frank. New string quartets and trios by B. Martinie, Axman Jirak and Schulhoff were played. A bill of fare of eight concerts to select from the same night prevented me from hearing more than Martinie's clever and entertaining quartet. The composer of the exciting, grotesque Half-Time, which was so sensational a feature of the last Prague festival, is much less revolutionary, in this quartet. Musicianly writing, fresh and agreeable melodic invention characterize this well constructed and well sounding composition. Gieseke's recital the same night demanded a visit as the program contained Stravinsky's sonata (played at the Venice festival and already described in this paper) and Hindemith's new Klavierübung op. 37, played for the first time in Berlin. A genuine specimen of Hindemith's music in his "naughty" manner, brimful of talent, amusing in its grotesque pranks. The Amar Quartet has given two concerts and again confirmed its reputation of being one of the very best ensembles in Europe, especially as regards modern music. A new quartet by Hans Pfitzner had its very first hearing on this occasion. Pfitzner commands attention and respect, if not love. There is no doubt about the high artistic quality of his quartet; it must be confessed, however, that few experienced unmixed pleasure in hearing this cross, frowning music, without sweetness and with little grace.

SZIGETI PLAYS EN ROUTE TO AMERICA

Joseph Szigeti, on his way to America, gave a recital with Otto Schulhoff at the piano. This great violinist has now

reached full maturity and the harmonic blending of his manifold gifts makes his art noble, impressive and thoroughly individual. Although the brilliancy of his playing satisfies the most exacting demands, Szigeti is a virtuoso only as a means to an end. The problems of form and style, the emotional and spiritual elements of music are his principal interests. His very enjoyable program included compositions by Tartini and Bach (played with superb mastery and the soundest musicianship), Ernest Bloch's impressive and fantastic Baal Shem, Debussy's posthumous violin sonata, little pieces by Prokofieff and Busoni, and, as a wind up, Paganini's campanella. American music-lovers



ERNEST DAVIS.

again soloist with the New York Symphony Orchestra, singing the title role of Rienzi at its concert in the new Mecca Temple on December 19 and 20. A busy season has been booked for him through Concert Management Daniel Mayer, Inc. The tenor appeared with the Philadelphia Civic Opera Company in Faust on December 3 and will sing the role of Samson in Samson and Delilah in Syracuse on December 10, after which he starts on a coast to coast tour.

will soon have occasion to hear Szigeti, who deserves to be classed among the very first representatives of violinistic art.

Erika Morini, though well known in several other countries, was heard here for the first time in a concert conducted by Bruno Walter. A good deal was expected of her from her reputation, but when she played the Glazounov concerto, we were nevertheless surprised by the purity, neatness, elegance and grace of her playing. It soon became evident that Erica Morini is more than an excellent

violinist, that she is an artist of considerable individuality and extraordinary personal charm. We are looking forward with great pleasure to her recital next week. Juan Manen played a program of his own works; transcriptions, brilliant compositions and arrangements of famous pieces somewhat after the example set by Kreisler. The opposite type of violinist is Adolf Busch. This eminent player and musician interpreted sonatas by Beethoven, Schubert and Reger in a masterly fashion, most ably supported by Rudolf Serkin, a young pianist, who, also as a soloist, is rapidly coming to the front. A new name is S. Dushkin. This young Russian no doubt will soon make a name for himself in the violinistic world. His debut was highly successful. Margrit Werle, a young American cellist and esteemed in Berlin for some years, again gave remarkable proof of her ability in her recent recital.

Dr. HUGO LEICHTENTRITT.

EASTMAN SCHOOL OF MUSIC AGAIN OFFERS OPPORTUNITY TO AMERICAN COMPOSERS

Six Works Are Played by Rochester Philharmonic Before Competent Judges—A. C. Kroeger's Symphonic Poem the Best—All Composers Present as Guests of the School

Last spring, at a concert, the Eastman School of Music, Rochester, inaugurated the custom of presenting for public hearing unpublished compositions of American composers, selected by a committee from manuscripts sent in by any American composer who wishes to submit one or more. On Wednesday morning, November 25, at the Eastman Theater, Rochester, the second of these concerts took place. As before, the compositions were performed by the Rochester Philharmonic Orchestra with Howard Hanson conducting.

The program last spring had seven separate items of such length that the performance of them took over two hours, with the customary fifteen minutes intermission between parts. It was impossible for anyone, in a single hearing of pieces of this length, clearly to evaluate the works. This year, in accordance with a suggestion of the MUSICAL COURIER critic, each number was played twice. The program was made up of six items that were all short. It took an hour in performance. It was gone through once and then, after an intermission, repeated.

KROEGER'S COMPOSITION BEST

Last year's program of seven items yielded one that was quite worth while, Cortège Macabre by Aaron Copland. This year's program of six items was not so lucky. The best work was a Symphonic Poem "S. P. D. S." (whatever that means), by A. C. Kroeger, a native of Hamburg, Germany, who has lived in Rochester since he was four years old and obtained his musical education there. Another work by him won honorable mention and performance at the North Shore Festival at Evanston, Illinois, last summer. This is Mr. Kroeger's program: "Here are glimpses into the emotional life of a man—a man who would be a prophet, hero, lover, but a man with a sense of humor, who sees his prophesies as vain—his heroics as bombast; a man who cannot remain serious even in his tender moments. Withal a very human sort of being." It is a well-made work though the model, both for the thematic material, its handling, development and orchestration, is patently Richard Strauss. Well, Strauss is a good model. Mr. Kroeger has made an effective sounding, sonorous number, peculiar in that it is divided into some five or six sections, each one of which comes to an end with a tremendous orchestral fortissimo, generally on a perfect cadence, after which there is a moment's pause and the piece goes on again in a similar way. The work is not original, but it is well made and worth a hearing.

The other works were Pierrot and Cothernus, Prelude to a Play in one act by Edna St. Vincent Millay, written by Randall Thompson. Mr. Thompson won the Walter Damsch Fellowship at the American Academy in Rome in 1922 and has just returned after three years' residence there. Here is the argument: "The play which inspired it pictures the love making of Pierrot and Columbine, interrupted by Cothernus, grim spirit of tragedy. There is a tragic episode, after which Cothernus retires and the love dialogue is resumed." It is a short, light work with the love-making of Pierrot and Columbine done to a rather commonplace waltz theme, and Cothernus no more tragic than he should be under the circumstances. It is competently orchestrated.

Otto C. Luening made a mistake in not furnishing a program for his Symphonic Poem. It was so evidently program music and so completely unintelligible without knowing the program it suffered. The best parts were an interesting introduction, reminding one in mood of part the second act of Tristan, and a sonorous climax.

Wesley La Violette's "In Memoriam" Armistice Day, 1919, is an unpretentious short work which is kept well in

(Continued on page 42)

COMBINE OF GERMAN PERFORMANCE

RIGHTS ORGANIZATIONS FORESHADOWED

BERLIN.—The recently reported death of Dr. Friedrich Roesch, prominent figure in German musical life, brought about the sudden appearance of Richard Strauss in Berlin. Strauss is the president of the German Composers League, which Dr. Roesch founded and directed for many years. The aims of this organization were to protect composers by regulating and assuring their royalties not only for compositions produced in concerts, but also in cafés, film-houses dancing-halls and the like. Dr. Roesch's efforts proved most successful, until a second organization came to life, the Association for the Rights of Musical Productions (Gema). Its members consisted in the main of music publishers. The competition between these two societies resulted not infrequently in mere attacks on the personality of Dr.

Roesch by the "Gema," Roesch's impetuosity arousing its fighting spirit again and again. This strained relation was, of course, of great disadvantage to the German composers. Since they were often loath to take a definite stand with either organization the question of jurisdiction arose persistently. Some years ago the differences became so pronounced that the Prussian administration intervened and requested the musical section of the Academy of Arts to act as arbiter. The Academy complied, but its efforts were always hindered by the opposition of the Gema against the person of Dr. Roesch. Now Roesch is no more and the road is clear. The German Composers' League, with Richard Strauss at its head, will now try to find a basis on which it may work in harmony with the rival society. C. H. T.

Yeatman Griffith's Housewarming

Mr. and Mrs. Yeatman Griffith gave a housewarming on the afternoon of November 22. It was a brilliant affair at which there were many guests, and music was furnished by the noted Yeatman Griffith artist, Ralph Errolle, tenor of the Metropolitan Opera Company. The Griffiths have recently moved into a home that must be designated as a mansion even by New York standards. It is at 52 West 70th Street, just off Central Park West. Those who received with Mr. and Mrs. Griffith and at the tea urns were Mrs. C. J. Macbeth, Mme. Lenora Sparkes, Mrs. James Hand, Emily Frances Bauer, Mrs. Charles Sicard, Euphemia Blunt and Mrs. Caldwell Griffith.

Mr. Errolle delighted with a number of songs accompanied by Imogene Peay. He sang two arias from Massenet, *Una Furtive Lagrima* from Donizetti's *L'Elisir d'Amore*, E



YEATMAN GRIFFITH.

Lucevan le Stelle from *Tosca*, an aria from the *Don Giovanni* of Mozart and *Bergere Legere* by Weckerlin.

There were about two hundred and fifty guests, among whom were:

Mr. and Mrs. Leopold Auer, Mrs. Allen and Miss Allen, Mr. and Mrs. George Barrere, Mr. and Mrs. William R. Bassett, Emily Frances Bauer, Mr. and Mrs. Bernstein, Ernesto Berumen, Gena Brans-

combe, Mr. Tinney, Mrs. Mary Boyd, Misses Harriett and May Brower, John Brown, Mildred Bryars, Judge and Mrs. Burke and Miss Burke, Mr. and Mrs. Dudley Buck, Misses Carolyn and Helen Beebe, Stuart Baird, Z. Balakova, Mr. Bumboshek, Mr. and Mrs. Wright Barclay, Jack Babb, Mrs. Charlotte Babcock, Mrs. Harriett Bawden, Mr. Baldini, Misses Alice and Euphemia Blunt, Mr. and Mrs. Irwin Casel, Dr. Cole, Mr. and Mrs. William Chapman, Mr. and Mrs. Loudon Charlton, John J. Curtin, Robert Coudon and Miss London, Mr. and Mrs. Haskell Coffin, Mrs. Julia Chandler, Dorothy French, Mr. and Mrs. E. T. Carter, Mr. and Mrs. Walter Damrosch, Count and Countess Daix, Mrs. John Drake, John Doane, Esther Dale, Arthur Beckhardt, Count and Countess Drew, Julien De Lozia,



MRS. YEATMAN GRIFFITH.

Marie Dressler, Giuseppe De Luca, Ella M. Draper, Gretchen Dick, Mrs. Clara Edwards, Mr. and Mrs. Ralph Errolle, Shah Mir Effendi, Rowland Edwards, Mr. and Mrs. W. W. Fuller, Mr. Bogert, Mr. Brady, Mr. and Mrs. Steinbrugge, Mrs. Simon Frankel, Mr. and Mrs. Fred Fradkin, Mr. and Mrs. Carl Friedberg, Theodor Grullemeyer, Alice Gentle, Mr. and Mrs. Paolo Gallico, Elena Gerhardt, Mrs. Stanley Gifford, Mr. and Mrs. Walter Golde, Jeanne Gordon, Mr. and Mrs. Alfred Greenfield, Rubin Goldmark, Dusolini Giannini, William Hirst and Mrs. Hirst, Mr. and Mrs. Richard Hageman, Mr. and Mrs. James Hand, Mr. and Mrs. Hartley, Rosalie Hatman, Mr. and Mrs. Wade Hinshaw, Mr. and Mrs. Edwin Hughes, Dr. and Mrs. E. A. Hull and Miss Hull, Mrs. Hyde and Ora Hyde, Alfred Human, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Henry Hadley, Mr. and Mrs. Arthur Hartmann, Mr. and Mrs. Frank Henderson, Mrs. Harrison Irvine, Arthur Judson, Mr. and Mrs. Martin Jackson, Mr. and Mrs. R. E. Johnston, Grant Kingore, Pierre Key, Mrs. Rosalie Klein, Prince Kadjjar, Miss Kieckhefer, Mrs. Charles Lee, Mme. Selma Lewishohn, Mr. and Mrs. D. Loomis, Ulysses Lappas, Mrs. Landale, Mrs. Philip Lewishohn, Mr. MacFarland, Mr. Mojeksi, Mr. and Mrs. Klamroth, Mr. and Mrs. Martinelli, Mr. and Mrs. Francis MacLennan, Daniel Mayer, Mrs. C.

RALPH ERROLLE
as the Duke in *Rigoletto*.

Milbiser and Miss Milbiser, Louis Muccino, Mr. and Mrs. Arthur Marks, Maude Morgan, Mr. and Mrs. B. Neuer and Miss Neuer, Mr. and Mrs. Tertius Noble, Harry Osgood, Mr. and Mrs. Frank Ostrander, Mr. and Mrs. F. Patterson, Mr. and Mrs. Robert Phillips, Mr. and Mrs. Roland Perry, Scott Payton, Mr. and Mrs. Peterson, Mr. and Mrs. Parks, John Powell, Mr. and Mrs. Emil Pollak, Mr. and Mrs. Alexander Russell, Mr. and Mrs. Leon Rother, Mr. and Mrs. Paul Roes, Mrs. Maude Ritchie, Col. and Mrs. Wm. Ricker, Norman Richmond, George Reimherr, Mrs. Antonia Sawyer, Mr. and Mrs. Herman Schaad, Mr. and Mrs. Max Schmidt, Mr. and Mrs. Alvin Schmeiger, Mr. De Segura, Mr. and Mrs. Sicard and Mr. Sicard, Jr., Rhea Silberta, Mr. and Mrs. Frederic Steinway, Eli Spivak, Meta Schuman, Dr. and Mrs. Sigmund Spaeth, John Stephen, Mr. and Mrs. Sigmund Stojowski, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. Maurice Swaab, Henry Souvaine, Capt. Whitwell, Mr. and Mrs. Lawrence Tibbets, Mr. and Mrs. Tryon, Mariano Vidal Tolosana, Mr. and Mrs. George Upshure, Mr. and Mrs. Ernest Urcho, Miss Vila, Mr. and Mrs. VanVechten, Mrs. R. T. Wilson, Mr. Wessen, Marjorie Westendorp, Charles Wagner, Mr. and Mrs. Oscar Ziegler, Mr. and Mrs. Klibansky, Mr. and Mrs. Lamson, Isadore Luckstone, Mr. and Mrs. Rogers, Frances Allen, Florence Belmanno, Claribel Banks, Mr. Beecher, Mrs. Chew, Emma Dunn, Mrs. Galloway, Sue Harvard, Mr. Jones, Miss Lorence, Mrs. Mack, Miss MacNeven, Mr. Rigoni, Miss O'Brien, Lillian Palmer, Miss Sawyer, Mrs. Walker, Miss Walker, Mr. Walker, Miss Whiteside, Miss Carey, Captain Hart, Mr. and Mrs. Rollo Alford, Dr. and Mrs. Bowers, Marguerite Cobley, Miss Cantrell, Mrs. DeVoe, Mrs. DeWitt, Mrs. Fithian, Ruth Garner, Mr. and Mrs. Hunt, Jules Brulatour, Miss Lee, the Misses Louis, Miss Lauffer and Mr. Lauffer, Mrs. Alice Macbeth, Lenora Sparkes, Fay Marvilius, Clifford Newhall, Imogene Peay, Edna Rothwell, Eve Richmond, Mrs. Skulason, Gladys Selby, Lucy Van De Mark, Mrs. Frances Whaley, Miss Wilkerson, Mr. and Mrs. Casey, Mr. and Mrs. Schlie, and Mme. Jonesca.



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THE GARCIA CENTENARY

(November 29, 1925)

"Our Musical Columbus" and Our First Prima Donna

By ESTHER SINGLETON

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ON a November evening, just one hundred years ago, the Park Theater, brightly lighted with gas (introduced into New York in 1825) and the general bustle within it, showed that something unusual was about to happen.

The atmosphere in and around the playhouse, which had been the scene of many a fine comedy, tragedy and musical farce, played by actors and actresses of English and American fame, was preparing for its first real opera. For months the ten daily papers of New York had been publishing items of all kinds about the Garcia Opera Company, the public-spirited New Yorkers who had financed the enterprise, and the social event it was to be.

Society, stirred beyond anything that had happened in this city as yet, had been talking for months about this particular evening, and the momentous question of how to dress for the occasion had passed from discussion at afternoon teas and dinners to discussion in the newspapers. Various letters (New York early had the habit of writing to the papers) had brought about the determination to make this first night of opera as brilliant as possible, and gala attire had been decided upon.

New York had lately been given the sobriquet of the "London of America." This was flattering, for in 1825 New York was practically an English town in manners and customs. New York was now going to have a real London entertainment. Society had to live up to the occasion.

New York considered itself a competent judge of the "ballad operas" of Dr. Arne, Storace, Bishop, and others of this school; and New York also had had English versions of some Mozart operas. An adaptation of the European novelty, Weber's *Der Freischütz* (Berlin, 1820) had been given a few months ago. But tonight was introducing to New York a new form of opera, and in a foreign language. Then, too, the Garcia troupe comprised musicians of a new type—artists from the continent of Europe, fresh from the opera houses of Milan, Paris and London.

Well, a few moments more and New York would know all about Italian opera—what it was like and if it would be liked, and the opinion of New York was so important at this critical moment that it can truthfully be said the way was then and there prepared for our Metropolitan Opera House of the present time.

Purse strings opened generously to the unheard-of prices. The Park Theater actually raised its tariff to two dollars for box seats, one dollar for the pit, and twenty-five cents for the gallery! Laugh not at these prices today, but remember that a fine residence in the most fashionable district could be rented for \$800 a year!

THE AUDIENCE ASSEMBLES

Eight o'clock drew near; the excitement became feverish and the movement around the Park Theater quickened. Carriages, privately owned, with coachmen and footmen in livery, and "hackney coaches" drove up from the handsome homes in State street, Broadway and Bowling Green, bearing ladies in silks and satins, embroidered muslins and blue ribbons, and rich velvets and lace, their hair piled high on the head in puffs and braids held up by high combs, artificial flowers and strings of pearls. Their escorts were no less elegant in long, tight trousers, wasp-waisted coats, fancy waistcoats, choker stocks and tall, bell-shaped top hats. They all remind us of portraits by Sir Thomas Lawrence and our own Thomas Sully. Smiling, chatting and bowing to one another, the silken throng, with rustling skirts, perfumes of musk and "Hungary water," sparkle of diamonds and gleam of pearls, flowed into the theater in eager anticipation of the treat to come. Socially the evening was already a success. Not a seat was empty; we may be very sure that there were no late arrivals like those of a hundred years later.

And who was in the audience?

NOTABLES

Lorenzo Da Ponte, friend of Mozart and author of the libretto of *Don Giovanni*, then professor of Italian literature at Columbia College, was there. Domenick Lynch, a French merchant of New York, whom Da Ponte had instigated to import these Italian song birds, was there. Fitz-Greene Halleck, the poet, lately returned from a European tour, was there, with his dear friend, James Fenimore Cooper, who was at that time seeing *The Last of the Mohicans* through the press. Joseph Bonaparte, ex-king of Spain, was there. And something corresponding very closely to the Golden Horseshoe of our Metropolitan Opera House was there.

This was a Rossini period. Rossini was king of the musical world; Rossini was a personal friend of Garcia; consequently, Rossini's *Barber of Seville* was chosen. New York was pleased; for the Barber had been sung in English with Lee Sugg, "the merry romping Hebe" (who married the comedian, Hackett), as Rosina; and again with Lydia Kelly in this role, in October. New York thought it knew *The Barber of Seville*; but when these fashionably dressed music-lovers took their seats they realized more than ever from the greatly augmented orchestra, now "tuning up," that they were going to hear Rossini under new conditions.

The orchestra was, indeed, immense for the time. There were seven violins (one of which was played by the conductor, De Luce, a well established New York musician), two violas, three violoncellos, two double basses, two flutes, two clarinets, one bassoon, two horns, two trumpets, one kettledrum, and one piano.

THE CAST

The audience looked at the programs. These read: Almaviva, Garcia Senior; Figaro, Garcia Junior; Rosina, Maria Garcia; Berta, Signora Garcia; Dr. Bartolo, Rosich; Basilio, D'Angrisi; Fiorella, Crivelli.

Upon the last notes of the overture, the new drop curtain, on which John Evers, a founder of the new National Academy of Design, had painted the Park Theater and City Hall (exactly the view the audience had on entering), rose slowly, disclosing a street in Seville with the cathedral in the distance and Dr. Bartolo's house in the foreground—

And then?

And then entered Garcia, the famous tenor, as Count Almaviva, to sing his lovesong below Rosina's balcony. Those who had traveled in Europe were prepared for the style, the finish, and the amazing technic; but to the greater portion of the audience it was a revelation that a throat could be a musical instrument.

When Maria Garcia, looking, as indeed she was, the very Rosina, as described by Figaro, "sixteen, with black hair, rosy cheeks, bright eyes and a velvet hand," entered to sing her piquant cavatina, *Una voce poco fa*, the house went wild.

As the first act progressed, the "Signorina," as she was immediately and affectionately named, captured the audience more and more; and between the acts, when the company passed up the wide mahogany stairway to the "Coffee room" on the second floor to the still more popular "Punch room" on the third, the talk was chiefly of the young girl with the brilliant voice and marvellous gift for acting.

At midnight all was over—the last carriage had rolled away; the lights were out; the man at the box office was counting the receipts; and critics were busy with "copy" for the morning papers.

THE NEWSPAPERS

One of these said: "We were last night surprised, delighted, enchanted: such were the feelings of all who witnessed the performance. The repeated plaudits with which the theater rang were unequivocal, unaffected bursts of laughter. The best compliment that can be paid to the merit of the company was the unbroken attention that was yielded throughout the entire performance except that every now and then it was interrupted by judiciously be-

stowed applause, which was simultaneously given from all parts of the house. An assemblage of ladies so fashionable, so numerous, so elegantly dressed has probably never been witnessed in an American theater.

Another critic said: "The Signorina seemed to us a being of a new creation; a cunning pattern of excellent nature, equally surprising by the melody of her voice and by the propriety and grace of her acting. Signor Garcia indulges in a florid style of singing, but with his fine voice, fine taste, admirable ear and brilliancy of execution we could not be otherwise than delighted. We cannot avoid expressing our wonder and delight at the powerful, low and mellow tones of Signor Angrisani's bass voice, or rather of his marvellous organ, of which we never before heard the equal."

And another critic wrote: "On Saturday evening we were one of the numerous auditors who assembled at the theater to witness the elegant, instructive and innocent exhibition of *The Barber of Seville*, allowed to be one of the most brilliant productions of Signor Rossini, the greatest master of music of the present day. . . . In one respect the exhibition far excelled all that we have ever witnessed in any one of our theaters—the whole troupe were almost equally excellent. But in what language shall I speak of the orchestra? The violins might be a little too loud, but one soul seem to inspire and a single hand to guide the whole band throughout the magic mazes of Rossini's most intricate flights under the direction of Mr. De Luce; while M. Etienne presided in an effective manner at a fine toned piano, of which every now and then he might be heard to touch the keynote by those whose attention was turned that way, and just loud enough to be heard throughout the orchestra, for whose guidance it was intended."

OTHER WORKS

On December 31, when Rossini's *Tancredi* was given, the "Signorina" captivated the audience afresh by her singing of *Di Tanti Palpiti*; and when she appeared as *Desdemona* to her father's *Othello*, at a later date, her acting and singing were so marvellous that the story went around the boxes that her extraordinary performance was due to fright, that her father had threatened to kill her if she did not fulfill his expectations.

FATHER HAD A TEMPERAMENT

There was a grain of truth in this story. Maria's version was that she suddenly noticed a real dagger in her father's hand instead of the usual stage-weapon; and in terror cried out in her native Spanish: "Oh father, pray don't kill me!" She also said in after years that her father told her on one occasion in London that she had to learn her role in two days and sing it at the opera.

"But I cannot do it, father," she protested.

"You will do it," he replied, "and if you fail in any way I will really strike you with my dagger when I am supposed to kill you on the stage."

"And he would have done it, too," she added, "so I learned the part."

Garcia père had a fiendish temper and this doubtless operated against him in New York.

Italian opera, although liked by the discriminating New Yorkers, was too exotic to take root. The soil was not quite ready and, besides, the great majority who thought they wanted to understand the words started up a cry for opera in English which has reverberated to the present time. The box office felt the repercussion of this provincial opinion and the Garcias fell into financial difficulties. Their popularity, however, continued and they sang also in concerts, even appearing with the new Philharmonic Society in a gala concert.

After seventy performances of opera, running all through the summer of 1826, including a first presentation of *Don Giovanni* with Maria as Zerlina (May 25, 1826), and two operas by Garcia himself, *L'Amante Astuto*, and *La Figlia dell'Aria*, written to show off his daughter's finest qualities, the Garcia troupe sailed for Vera Cruz on October 17, 1826, on the brig, *Brown*.

MME. MALIBRAN

The Signorina (born in Paris in 1808) was left behind, for she had been married in the spring to Eugene Malibran, a French merchant of New York. The hand of Malibran was supposed to hold a fortune which Garcia welcomed at this crisis in his affairs; and notwithstanding the Signorina's protests—and there is a hazy rumor that there was (Continued on page 41)



THE FIRST ITALIAN OPERA IN NEW YORK, NOVEMBER 29, 1825.

Portraits of three of those who took part in the first performance here in Italian of the *Barber of Seville* at the Park Theater (pictures from Garcia, *The Centenarian and His Times*, by M. Sterling McKinley). Left to right: Manuel Garcia, the elder, impresario of the company, who sang Almaviva; Maria Garcia, later Mme. Malibran, most famous singer of the family, who was Rosina in the Barber; Manuel Garcia, the younger, who sang the Barber. In 1825, when he was twenty years old, he retired from the stage while still young, invented the laryngoscope, became the famous London singing teacher in that city, and died in 1906 at the extremely advanced age of 101 years.

Cortez Invades New York

Leonora Cortez, young American pianist, who is just back from a notably successful concert tour in Europe, dropped



Kubey-Kembrandt photo

LEONORA CORTEZ, young American pianist, just back from a successful concert tour abroad.

in at the MUSICAL COURIER office shortly after her arrival for a chat.

"It was a very interesting experience," she said, "to be able to study the characteristics of German, Dutch and English audiences within a period of two months. Munich, as the world well knows, is famous for other things than its beer. It has always been and still is, one of the music and

art centers in Germany. It was, therefore, with just a trifle of trepidation that on September 16 I made by first bow to a Munich audience in the large and beautiful Bayerischen Hof concert hall. Considering that this was my first appearance in Munich, I was not a little surprised to find that the hall was absolutely filled and scores of people were standing. I was told afterwards that this was due to the publication, by my manager, of the enthusiastic press notices which I was fortunate enough to obtain from all the Berlin critics when I played in Berlin last year. It is a curious thing how quickly a concertizing artist feels whether he has the public with him or not. As on that occasion, in Munich, so I have felt in all my concerts abroad, that from the initial number on the program until the last piece I played, there was a current of understanding between the audience and myself. In Munich I was compelled to repeat three pieces on the program, and to give so many encores that it almost amounted to my giving two programs instead of one.

"As for Berlin, where I played a few days later, in one of the most beautiful concert halls in the world, the Beethoven Saal, I need only mention that Leopold Schmidt, the learned and redoubtable critic of the Tageblatt, wrote that I made this year 'a still stronger impression and greater success than last year.'

"A few days later found me facing a Dutch audience, when I appeared in Amsterdam as soloist with the Concertgebouw orchestra under the direction of Dopfer. I played the Saint-Saëns C minor concerto and felt really touched at the ovation given me. It is a fine thing for an artist to feel that he can win enthusiastic approval from audiences of widely different temperament in various countries. My Holland tour took me to The Hague, Rotterdam (again with orchestra), Twolle and Zutphen, besides two appearances in Amsterdam. How closely my tour was planned by my manager is shown by the fact that in Rotterdam I finished playing at four o'clock in the afternoon and at six o'clock was on the boat that took me to England.

"English audiences have been described to me as cold and unresponsive. I can only say that such has not been my experience. Again I felt, in Aeolian Hall in London, that same current of sympathetic understanding between the artist and his audience of which I made mention before. In fact the welcome reception and, if I may say so, the enthusiasm of my auditors did not stop with the concert itself. The very next day after my debut in London, on October 20, I was deluged with offers from prominent people ranging from 'sipping tea' at important functions to having my photograph taken complimentary and my picture painted by a prominent artist. Thus a noted portrait painter in London

Clisaboin



Rethberg

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painted my picture, which he said would soon be exhibited there.

"My last concert in London took place November 4 in Aeolian Hall. I was unable to consider any engagements in the provinces, my American tour, which begins with a recital in Aeolian Hall, New York, having made it necessary for me to sail from England on November 11.

"Yes, I am glad to be back in America, and my hope and highest aim is to make good in my own country as I have abroad. I am encouraged in this respect remembering the success which I was fortunate enough to gain in Philadelphia last April under the leadership of Stokowski."

Miss Cortez began her season in this country with the Aeolian Hall recital on December 2, and will follow it with a second appearance on January 11. Other recitals scheduled for her are at Boston, December 7; Chicago, 14; Philadelphia, January 20, and again February 10, this latter recital at the Academy of Music; and an appearance with the Detroit Symphony Orchestra on February 14, when she will play the Tchaikowsky G major concerto.

Vita Teaching in New York and Boston

Arturo Vita, who is now living in America and teaching in New York and Boston, studied piano under Simonetti at the Conservatory of Naples. From the time he was eleven years old he acted as accompanist at the studios of the

great Italian vocal teacher, whose art of teaching he absorbed. He then studied voice under the famous Cantelli at Milan and later with San Giovanni, whose pupils were among the most celebrated singers of the world. At twenty he made his debut in Lucia and was immediately engaged to sing Manon, Mignon, the Barber, Faust, L'Elisir d'Amore, and other operas of the lyric repertory. He soon made his reputation as a singer of excellent style and finish. Because of these qualities he was chosen by Alfano to create the tenor part in his Resur-



ARTURO VITA.

rection when it was first produced. This is the opera which is to be given this season in Chicago.

When Mr. Vita was discharged from the army after the war, not being in the best of health, he decided to take up teaching, in which he had already had much experience, his friends always having come to him when in need of advice. Among these were Joseph Kalenberg, one of Germany's foremost tenors; Jahn Samole, who sang under Toscanini at La Scala, and Maria Fonelli, also of La Scala. Among the Americans who have studied with him are Clara Sheer, who made her appearance a few weeks ago with the Chicago company and was much praised by the critics; Ida Werley, Cristine Wilcox, Judith Litante and Maria Williams, all of whom have sung in some of the biggest opera houses of Italy and have given recitals in England. Among the tenors is Sergei Radamsky, who has studied under Mr. Vita for the past two years and recently has sung with success in Italy.

Mr. Vita was brought to this country by Agide Jacchia for the Boston Conservatory, where he teaches Tuesdays, Wednesdays and Saturdays. On other days he is to be found in his studio in Carnegie Hall, New York.

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An Interview with Daniel Mayer, Manager

"Just a few minute, Mr. Mayer, just a few minutes! You are not so busy that you cannot spare time enough to tell me about your trip abroad." So said the writer to Daniel Mayer in his office one day last week.

"Well, I really have got to run down stairs," said Mr. Mayer. "I only have the use of the hall for a short time, and I must go down and hear a singer."

"Singer," said we. "You already have a singer with few equals now. Why worry about others?"

Mr. Mayer smiled and acquiesced. "All right," said he, "what do you want to know? Ask me any questions you like."

"Well," we remarked, "the title and the sum total of our questions might be 'Giannini in Germany.'" Upon which

Mr. Mayer smiled still more broadly, evidently tickled by the memory of that triumphant German trip, and asked: "Where shall I begin?"

"How did it come about?" was the natural question. "How did this young lady get to Germany? What happened? All singers, even successful ones like Giannini, do not get German trips so early in their careers."

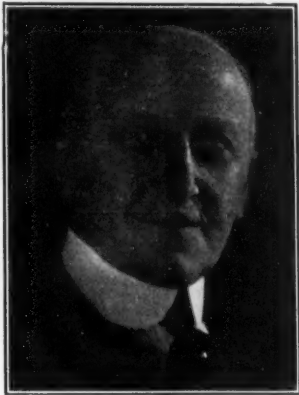
"Well," said Mr. Mayer, "she was engaged for two Berlin concerts in May. The first was on May 10. From the very first group the audience

seemed to awaken to the fact that they were hearing something great, and the enthusiasm increased until at the end there was a scene of almost unheard-of enthusiasm. The audience insisted upon encore after encore, people rushing up to the stage and shouting 'Wiederkommen! Wiederkommen!'—which means, come again, come again! Finally the manager came out on the stage and announced that Miss Giannini would give a second concert the following week."

"And the second concert?"

"The second concert was sold out instantly, and there was such a crowd that people stood three deep in the aisles. The success was the same as before. After the concert the manager of the Berlin Opera came to the artist's room and invited Giannini to sing a performance of opera. The invitation was accepted, but it could not be done immediately owing to engagements in England where Giannini had sung the year before and had many return engagements."

"That is a matter of history," said we. "And being May she no doubt had to leave immediately for London for the 'grand season.'"



DANIEL MAYER.

"Yes. She went to England, gave concerts and sang at many private soirées, among them a big affair given by Gordon Selfridge in honor of the farewell of the Japanese ambassador—she was the only artist. There was also a musicale given by the Baroness de Bush."

"How long did all this take?"

"All of June and until the end of the London season in July."

"And then what?"

"The remainder of July and August was spent at Sheringham, Norfolk, golfing, swimming and motoring—she is an American girl, you know. Early in September she went to Travemünde to spend a couple of weeks."

"Travemünde? And where is Travemünde? It sounds Dutch."

"No; German. It is a fashionable summer resort on the North Sea. It was there the burglary took place, which your Berlin correspondent called a good press story. He shouldn't have called it that, for it was a real burglary. Let me show you—do you read German?"

"Sure!" we assented. Upon which Mr. Mayer brought out of a portfolio a number of letters and official documents with German seals, which proved to be the official record of the case by the police department of Lubeck. There could be no doubt as to the reality of the burglary in the face of these official documents, and the writer apologized for the press story suggestion that came from Berlin. The loot was recovered and the burglars, two of them, captured.

"Well," we remarked, "the burglary wasn't a very serious affair, and Giannini's career went on just the same, no doubt?"

"Oh! of course. The Hamburg Stadttheater, hearing that Giannini was near by and knowing all about her great success, asked her to be guest artist. She appeared on September 12, the opera being Aida. The success was tremendous—you may see for yourself from these press reports—and she was reengaged for September 23." Mr. Mayer had a whole bunch of press notices, of which more later.

"Between those dates she gave recitals in Hanover, Hamburg, Berlin and Breslau. At Breslau the manager would not let her leave the house until she had agreed to come back for another engagement, which was arranged for October 23. On October 4 and 5 she sang with the Berlin Philharmonic under Furtwangler, on the sixth at Stettin, on the eighth at the Gewandhaus Leipzig, again under Furtwangler, on the twelfth and thirteenth she sang at the Gürzenich, Cologne, with the Gürzenich orchestra under Herman Abendroth—a splendid conductor, by the way."

"A very busy time."

"Busy, yes; and that is not all. On October 15 she gave her fourth Berlin recital, and on the seventeenth and twentieth the long deferred opera appearances which could not be arranged earlier with all the concerts she was scheduled to give. She sang Aida at the Stadttheater under the direction of Bruno Walter with the same success she had scored at Hamburg. At both Berlin and Hamburg the houses were actually sold out. Her final appearance in Germany was again at Hamburg as Santuzza in the Cavalleria Rusticana."

"Did Germany speak of her as Italian or American?"

"Italian-American."

"Then America did get some credit for it?"

"Oh, yes. They knew she was a born American. And now she's back home again, and with all the engagements I think so young a girl should have. She has forty concerts between now and May with a New York recital at Carnegie Hall on January 4. Then she leaves again for Germany where she has been engaged for thirteen weeks of opera and concert."

At this point Mr. Mayer got up and excused himself. "I must go," he said. "I'm sorry, but I will leave you these clippings from the German papers to look over."

The papers are an extraordinary tribute to Giannini's art. The comments of the critics are far too long to print in full. One can only pick out a word here and there. When a paper in such an art-loving and art-knowing country as Germany speaks of the young artist's Santuzza as wonderfully emotional and full of intense feeling, it means much; when it is said that her acting is equal to her splendid singing, we cannot but be impressed by the genuineness of her artistic ability. Perhaps even more remarkable is the fact that she is called a model in this role—a model in Germany, where so many great artists have done it! There is a like sentiment in the expression of every critic, not only for the operatic roles but for the concert appearances as well.

Miss Giannini, at an age when most singers are still in the studio, has made for herself an international reputation.

Trabillsee Notes

Charles Chesvey achieved real success on October 7 in the leading role of The Student Prince, now playing at the Great Northern Theater in Chicago, an engagement which Mr. Trabilsee procured for Mr. Chesvey.

Besides Mr. Trabilsee's opera class, weekly musicales have been instituted for beginners as well as his professional pupils.

Emma Schoettinger has returned from her European tour and is again one of the popular artists at the Trabilsee Studios. Mme. Schoettinger appeared in Aida while in Berlin, assuming the leading role.



DUSOLINA GIANNINI.

OF—IDELLE PATTERSON

IN NEW YORK—THEY SAID: "SHE IS AN ARTIST"



Brenner photo

And Other Comments on Her Aeolian Hall Recital Were:

At Aeolian Hall, Idelle Patterson, an American soprano, devoted her evening recital to a comprehensive program ranging from Handel, Mozart, and Liszt, through later German, French and Russian numbers, to a group by American composers, Meta Schumann, Deems Taylor, Ludwig Marum, Frank La Forge, Harvey Gaul, Walter Kramer. Miss Patterson is an earnest and accomplished singer, with exceptionally effective interpretation, voice management, diction and delivery. She has won her place fairly in the concert field. She is an artist.—*New York American*, November 18, 1925.

Her voice, described as a lyric and coloratura soprano, belongs quite truly to both categories. It has the charm of the lyric and the facility of the coloratura. Its natural beauty was apparent in the Mozart aria from Il re pastore and its flexibility in the same composer's Alleluja. Miss Patterson sang her quieter German and French

songs with the voice of a linet.—*New York Times*, November 18, 1925.

Her voice is a true soprano.—*New York Herald Tribune*, November 18, 1925.

Miss Patterson gave a good program of much variety, ranging from Mozart to Liszt and from Wolf to Piere. There were also the Hymne au Soleil from Cou d'Or and many American lyrics with Deems Taylor's The Rivals and Harvey Gaul's Joy. All in all there were some twenty song writers in her list and from this standpoint, in itself, the recital was one calculated to interest vocal students and lovers of song. A large audience applauded Miss Patterson's singing. In Mozart's Il re pastore air, with violin obbligato, and Alleluja, also in the air, Il dolce foco mio, of Handel, her voice showed its naturally charming quality.—*New York Sun*, November 18, 1925.

At her seventh out of ten Buffalo Festival Appearances one critic declared: "Disclosed anew the many artistic virtues for which she is well known."

included, among others, favored numbers of her former programs here.—*Buffalo News*, October 5, 1925.

Idelle Patterson has a lyric soprano voice of lovely crystalline quality; she sings with great intelligence and has the additional endowment of a charming stage presence. She has appeared at these festivals on several occasions, and numbers many admirers among the concert-going public. Her first group of songs was given with radiant vocal presentation.—*Buffalo Courier*, October 6, 1925.

TELEGRAM

Daniel Mayer Buffalo, N. Y., October 5, 1925.
Aeolian Hall, New York City

Always a prime favorite at these festivals, Idelle Patterson again scored a sensational triumph at her seventh appearance. A splendid audience greeted this gracious and lovely singer and only released her after double and triple encores.

(Signed) A. A. Van de Mark,
Director and founder.

Mme. Patterson, in two interesting song groups, held the close attention of her audience and, as usual, her performance met with such unanimous approval that several additions to her program were made necessary.

Mme. Patterson's singing disclosed anew the many artistic virtues for which she is well known—a vocal loveliness, a fine regard for text and, invariably, the faithful projection of mood. In addition, her interpretations seemed to sound a greater depth than formerly and the voice disclosed gratifying power. The soprano's encores

MANAGEMENT: DANIEL MAYER

AEOLIAN HALL, NEW YORK

WASHINGTON, D. C.

WASHINGTON, D. C.—By far the most brilliant event in the national capital's musical life for some seasons past was the Chamber Music Festival held at the Congressional Library, October 28, 29 and 30. This affair, sponsored by Elizabeth Sprague Coolidge and given in the Auditorium presented by her to the Library, has already been reviewed in these columns; further comment, therefore, is unnecessary. The hurried advance of the various concert series hereabouts has been marked with increased attendance and added attention by the general public.

SCHIPA THRILLS HOUSE

Tito Schipa's recital at Poli's, November 4, was a duplication of his successful last year's visit. The tenor included much excellent work in his offerings, and, combined with the fine piano work of Jose Echaziz, as soloist and accompanist, provided a treat not likely to be soon surpassed. Mrs. Greene was the manager.

DUMESNIL PLAYS

At the Masonic Auditorium, November 5, Maurice Dumesnil rendered an exacting program to the evident satisfaction of a large audience.

BAUER AND GABRILOWITSH

The recital at the Auditorium, November 7, by Harold Bauer and Ossip Gabrilowitsch, drew a goodly gathering and was roundly applauded. They chose Bach, Reinecke, Brahms, Arensky and Saint-Saëns to demonstrate their capabilities in double piano work. They were presented under the direction of Mrs. Greene.

LOUISE HOMER WELL GREETED

Peggy Albion's second recital of the Wolfsohn Series was given by Louise Homer at the Auditorium, November 9. She sang exceptionally well and was loudly cheered. Ruth Emerson was the accompanist. The contralto's family, including Sidney Homer and Louise Homer Stires, were present at the concert.

NEW YORK SYMPHONY'S FIRST

On November 10, Walter Damrosch and the New York Symphony made their season's local bow. The conductor chose Brahms' Academic Festival overture, the Pathetic Symphony, part of Paganini's Capriccio and the Espana Rhapsodie of Chabrier for his initial performance. The concert, under Mrs. Greene's management, was given at Poli's Theater.

MARION ANDERSON RE-VISITS

After a two year absence, Marion Anderson, a much improved contralto, gave a recital at the First Congregational Church, November 10. The colored singer rendered a difficult list of offerings in highly commendable fashion, eliciting applause sufficient to require a number of encores.

SMITH BRINGS BRASLAU

At the National Theatre, November 12, T. Arthur Smith presented Sophie Braslau in the third of his Ten Star Series. Miss Braslau's selections were typical of her and, coupled with a fine vocal demonstration, provided a splendid afternoon of song. The artist is very popular here and draws a large attendance on every occasion of her visit.

RUBINSTEIN CLUB'S ANNUAL LUNCHEON

At the New Willard Hotel, November 10, the Rubinstein Club held its annual luncheon. There were nearly 200 present. Addresses were made by the president, Mrs. Robert H. Dalgleish, Mrs. Edgar Stillman Kelley, Isaac Gans, Mrs. O. C. Hamilton and the Rev. Ze Barney Philips. Albert Almone, tenor, was the soloist. He presented an unusual program, obtaining applause and favorable comment for the high caliber of his singing. Pauline Kuoeller was the accompanist.

YOUNG SOPRANO GIVES RECITAL

Georgia Hazlett, pupil of Mary Cryder, essayed her debut at the Arts Club, November 3. Miss Hazlett is a young soprano of many possibilities. She sings with purity of tone, perfect assurance and splendid enunciation. Her voice is full and free of impediment in its production. Lois Stuntz was her accompanist. Several cello solos were offered by Miriam Larking.

CHARLES COOPER RETURNS

At the Masonic Auditorium, November 12, Charles Cooper, pianist, was listed for recital by the Homer L. Kitt Co. Mr. Cooper is well known here through his connection with the Peabody Conservatory of Music in Baltimore. Henriette Coquelet, soprano, assisted, George Ross playing her accompaniments. A large audience attended.

TWO FOR SEIBERT

November 12, Henry Seibert gave two organ recitals at the Auditorium that were enthusiastically accepted.

THE DUTCHMAN SCORES

T. Arthur Smith offered the first of the three concerts by the New York Philharmonic at the National Theater, November 17. Willem Mengelberg, conducting, repeated his former successes with Washington music patrons, scoring particularly with his directing of the Brahms second symphony and Strauss' Don Juan. Schelling's A Victory Ball

and the Weber overture to Der Freischütz were also included in the afternoon's list.

NOTES

Francesca Kaspar Lawson has just left for a tour of thirteen recitals through North Carolina.

The regular monthly meeting of the MacDowell Club took place November 9.

Nina Norman, soprano and pupil of Estelle Wentworth, was the soloist at the Grand Lodge Visitation of the Mount Pleasant Masonic Lodge on November 2. She was also the soloist for the banquet recently held at Rauscher's by the Sons of the American Revolution.

Theodore J. Morgan has been appointed scenic director for the Washingtonians, the local light opera company.

Dorothy Bedford, concert pianist, has moved to Washington permanently.

T. F. G.

Cleveland Has an Orchestra School

Cleveland, Ohio.—Announcements by the Cleveland Institute of Music state that the new school is now one of the most complete in the country and all orchestral instruments, with the exception of strings will be taught by leading members of the Cleveland Orchestra. Strings, or rather violin, will be taken care of as heretofore by Andre de Ribapierre and his department—Charlotte Demuth Williams, Marie Martin and Lois Brown. Cello will be taught by Victor De Gomez and Rebecca Haight, and viola by Carlton Cooley, all of whom have been members of the Institute faculty for several years.

The new faculty engaged for the Orchestral School are: Weyert A. Moor, flute; Walter Thalín, clarinet; Constant Omers, tympani; Gerald Fiore, double bass; John Leonca-



"Charming of personality, lovely and with a wonderful voice, the artist was at her best. Applause that was generous and sincere followed every number and her list of encores was nearly as long as the prepared program."

The Amarillo (Texas) Evening Post said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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vallo, oboe, and Laura Newell Veissi, harp; Charles Kayser, bassoon, and Arthur Cerino, horn.

Andre de Ribapierre, who has been head of the string departments at the Institute for the past two years, conducts both the junior and senior orchestras in which the students of the orchestra school and the string department receive actual orchestral experience. He will also hold ensemble classes for trios, quartets and other groups of instrumentalists. The new school offers classes and training for the beginner, the amateur and the professional.

"It has always been our aim at the Institute," said Mrs. Franklyn B. Sanders, acting director, "to build for the future and to build slowly but surely. We started with the piano, strings, voice and theory, and today we have a complete school with a special children's department, eurythmics department, an orchestra school; and we offer such subjects as composition, organ, diction, choral training and other ensemble work."

"The foundation of the Institute has been well laid and we feel that we are building on solid ideas and ideals. The nucleus for our orchestra school was started when Mr. de Ribapierre took over the string department and developed two orchestras from the students in the violin, viola and cello classes. These two string orchestras are highly trained and will be of infinite value to the new students of the orchestral school who will join them as soon as they have progressed far enough."

The orchestra serves not only as a training school for the instrumentalists, but it is also a laboratory for the young composer whose works may be tried out for effects and experiments.

In addition to the new orchestra faculty the Institute announces the engagement of Ward Lewis of New York to teach theory, and of two diction teachers, Emilienne Oliveau for French, and Kaethe Felicitas Lepelne for German.

R.

Beddoe Appears in Concert

Dan Beddoe, tenor, arranged his duties at the Cincinnati Conservatory of Music, where he is a member of the artist faculty, to permit his appearance on the fall program of the Treble Clef Club of New Albany, November 19.

ST. LOUIS, MO.

St. Louis, Mo.—The forty-sixth season of the St. Louis Symphony Orchestra opened with great enthusiasm on November 6. A newly formed women's committee has been instrumental in providing a redecorated Odeon, which gave proper setting to a large and interested audience gathered to welcome the conductor and his men. Mr. Ganz returns this year with the recent plaudits of conducting at the New York Stadium and the Hollywood Bowl to his credit.

The program, given over entirely to the orchestra, consisted of Beethoven's Egmont overture; Dvorak's New World Symphony; Respighi's Fountains of Rome, and Liszt's Second Rhapsody—all old friends. Although it is the symphony on the program that is usually granted first place—and certainly the appreciative reception accorded the Dvorak number bears proof of its musicianly interpretation and execution—yet a close rival was none other than the Second Rhapsody of Liszt. It is pleasant to have this composition brought back from the exaggerated distortions of the brass band to a colorful thing of beauty as given through Mr. Ganz's reading.

"POP" SERIES BEGINS

The following Sunday saw the opening of the "pop" series. In order to facilitate handling the crowds, the symphony society decided upon a new departure this year, namely that of reserving seats at an additional cost of twenty-five cents. This innovation, assuring good seats to the far sighted, augured unfavorably for the late comers of whom several hundred were turned away. The program included the March from Tannhäuser; Bumble Bee of Rimsky-Korsakoff; a charming new orchestration by Stock of Schubert's Moment Musical; Handel's Largo, and Strauss' Artists' Life. The soloist was Alma Menze, a local soprano.

The second pair of concerts had as soloist, Florence Easton, the season's only woman singer. She gave an aria from Gounod's Queen of Sheba and the recitative and aria of Lia, from Debussy's L'Enfant Prodigue. The latter evoked much applause and after repeated recalls Mme. Easton gave the Jewel Song from Faust. The orchestra opened with the Rachmaninoff E minor symphony and gave an excellent delineation of the composer's message of majestic melody. Excerpts from Pelleas and Melisande—Prelude and Spinning Song, played without intermission, were given for the first time at these concerts and were executed with outstanding finish and delicacy. The program closed with L'Apprenti Sorcier, of Dukas.

NOTES

At the Coliseum, 6,000 visiting teachers were entertained with a well chosen, beautifully given orchestral program.

The Civic Music League had as its opening attraction the Pavley-Oukrainian Ballet.

On November 10, Francis Macmillen appeared here in recital. Mr. Macmillen was in excellent form and his Bruch concerto brought down the house.

Louis Graveure, always popular, sang here in the first of the Principia School concerts.

E. K.

Corradetti's Pupils in Recital

On November 3, at Witherspoon Hall, Philadelphia, Ferruccio F. Corradetti, who is an eminent vocal teacher, presented his pupils in a recital of operatic numbers. Pasquale Ferrera, who has been studying with Mr. Corradetti, received the following glowing tribute from The Evening Bulletin of that city: "An elaborate program well nigh bewildering in its liberal and varied assortment of grand opera selections was presented by Pasquale Ferrera, a young Italian-American tenor. Mr. Ferrera is of handsome and ingratiating personality, with a voice of real tenor quality and of much promise, on the robust order... admirably suited to operatic music, of good volume and range and some ringing high tones well calculated to arouse the enthusiasm of an audience..."

The same paper had this encomium to give to Garcia Cornejo, who is also a pupil of Mr. Corradetti: "Garcia Cornejo sang Ah, fors e lui from Traviata and the Titania aria from Mignon with flexibility of voice and skill in the producing of trills and high staccato notes." Another artist who received worthy praise was Anna Jago, a young American contralto. The same critic spoke of her voice as being of a "rare genuine contralto quality, rich, and well rounded, lacking in no part but retaining its vibrant beauty throughout an excellent range."

The program concluded with the quartet from Rigoletto, with the above artists and Mr. Corradetti, whom the paper calls "a veteran baritone, whose voice still has volume and richness and whose vocalism is that of an experienced artist."

Hidalgo, Leon and Salvi at Baltimore

The third Baltimore Musicales will take place in the ballroom of the Baltimore Hotel, Friday morning, December 4, at eleven o'clock. The artists appearing on this occasion will be: Elvira de Hidalgo, coloratura soprano of the Metropolitan Opera Company; Alberto Salvi, harpist, and Mischa Leon, tenor of the Grand Opera, Paris.

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What can be adequately said of the superb Madame Matzenauer? A woman of magnificent physique, compelling and magnetic personality and of a queenly bearing. . . . Then that strong, full, round, smooth, silvery and musical voice! It really is beyond description. . . . —*Fort Fairfield, Me., Review*, October 7, 1925.

Matzenauer Sang Gloriously in Concert

One of the few operatic stars who has the courage to refrain from operatic pieces on the concert stage. It is hard to recall a performance by an opera star when not a single aria from an opera has appeared on the program. . . . Last night she sang gloriously, with admirable poise and an abundance of emotional expression. She was fully as much at ease in the French songs as the German. —*Boston Evening American*, October 23, 1925.

Beyond question one of the great dramatic singers of our day, Mme Matzenauer, is also wholly convincing in recital. . . . Her voice is one of singular richness and expressiveness. —*Warren Storey Smith, Boston Post*, October 23, 1925.

Superb Artistry Shown by Operatic Contralto

Her superb vocal artistry, an attribute she has not always possessed, and her phenomenal voice, which has never been better than it now is, made her singing memorable. Mme. Matzenauer's voice has always been of extraordinary power and range. Last night she seemed a really great artist, with few peers in our day. Last night she caught and rendered the mood of each song, seemed in fact to live it as she sang. . . . The smooth richness and purity of her tone throughout its wide range, the perfect clarity of her enunciation in German, French and English, the musicianly phrasing, the general mastery of every detail of vocal art surprised one who has always admired Mme. Matzenauer. —*Boston Globe*, Oct. 23, 1925.

Mme. Matzenauer's art in singing and her extensive range of expression gave great pleasure. —*Boston Traveler*, Oct. 23, 1925.

FALL TOUR DURING OCTOBER

Maine Festival {
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Throughout its wide range, from the sensuously beautiful tones of the high register to the darkening timbres of her lowest contralto, quality was even, well modulated. And so with intonation, with pronunciation, throughout the entire field of her technic, flaws there were not; in excellences she abounded. Especially must one speak of the wonderful repose, the fragrant rich quietness which she infused into or rather drew out of her Brahms; of the alternating ecstasies and sobriety of her Wolff. —*Boston Evening Transcript*, Oct. 23, 1925.

It is not necessary to dwell on the richness and scope of Mme. Matzenauer's voice, nor to marvel at her tricks of shading. All this has been done before. . . . —*Boston Herald*, Oct. 23, 1925.

World's Greatest Contralto

Margaret Matzenauer established fully the claim made for her that she is the greatest contralto in the world today. . . . Her rich and glorious contralto voice ringing full and clear and the intensity of the dramatic theme being greatly enhanced by her just sense of dramatic values. —*Bangor Daily News*, October 5, 1925.

Her voice rich, resonant and colorful, may well be called "a golden voice." —*Sioux City Journal*, Oct. 16, 1925.

Of this last (Waters of Minnetonka) perhaps it was the feeling of familiarity, coupled with the thrilling satineness of the Matzenauer voice, that made the song so evidently welcome all over the house. . . . It was a new melody when dressed in the rich contralto of Mme. Matzenauer. —*Columbus Citizen*, Oct. 1, 1925.

Nothing new can be said of the interpretive ability and musicianship of so established an artist as Matzenauer. We've learned to expect ultra finish and artistry from her, and last night in a heavy and scholarly program of songs she again proved her vocal worth. The quality was of particular freshness. —*Ohio State Journal*, Oct. 1, 1925.

We do not recall ever hearing the Sapphic Ode of Brahms better sung. There was a perfect flow of tone; a pure and unclouded upper range, a superb command of well sustained phrasing. There was a splendid passion also in the French song *Plainte d'Ariane* of Cocquard. —*Columbus Dispatch*, Oct. 1, 1925.

The popular Metropolitan contralto had a large audience. It is safe to say, the recital was the best one she has yet given here. Her splendid voice was in excellent condition. . . . they were all given with fine adjustment of dynamic gradations, tonal smoothness and tender, or again, impassioned, fervor. —*New York Sun*.

Matzenauer seemed to capture the proper combination of objective tone-poem painting and of subjective emotional expression to attain the Debussy mood.

In a group of three Russian songs she was most successful with Gretchaninoff's *Over the Steppe* where the rich poignancy of her low notes added much to the effectiveness of the song.

Arensky's *On Wings of Dream* was done with beautiful phrasing and delicacy of tone. —*New York Post*.

Here, framed only in the perfect setting which Frank La Forge's accompaniments furnish, she sang a program of fifteen songs, and many encores, and proved again that whatever this artist touches she invests with a certain authority and beauty. The program was intensely interesting, ranging from Russia through Austria, Norway, Germany and France to Mexico. Richard Strauss' *Die Nacht-Morgen* was the peak of the afternoon. —*New York Tribune*.

She is to me one of the most delightful artists before the public. There was so much beauty of tone and of sentiment, so much enthusiasm and real musicianship in her recital yesterday. . . . There has been no more enjoyable musical entertainment in New York this season than Matzenauer's recital. —*N. Y. Evening World*.

Matzenauer's voice sounded fresh and full, and her singing gave evident pleasure to a large audience. In the main her program was wisely chosen as regards the range and character of the songs that composed it, and she met easily its demands. One of her early successes of the afternoon was Schubert's *Erkennung* which concluded her first group with impressive dramatic effect. —*Pitts Sauborn, New York Telegram*.

Margaret Matzenauer exercised her old-time fascination yesterday afternoon over an audience at Carnegie Hall which asked and received many repetitions and encores. Mme. Matzenauer, who excels in the creation of an artistic atmosphere, cast a spell yesterday upon her listeners. —*New York Times*.

METROPOLITAN OPERA—NOVEMBER, DECEMBER, JANUARY
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NEW YORK CONCERTS

NOVEMBER 21

Ossip Gabrilowitsch

This season marks the twenty-fifth anniversary of the American debut of Ossip Gabrilowitsch as a pianist, and he has been celebrating the occasion with a series of appearances at his chosen instrument.

Gabrilowitsch has established himself firmly in the affections and respect of the American musical public and has won his present eminence primarily through the dignity, variety, and authority of his art.

A large audience greeted him at Carnegie Hall, where he gave a recital at which the chief performance was that of Schumann's C major fantasia, a lofty and heart warming reading in which the poetry and romantic fire of the composer were revealed to the full. A Chopin group was another source of keen artistic pleasure to the hearers, and in it Gabrilowitsch added anew to his laurels as an ideal interpreter of the febrile Frederic.

Applause showered upon the player throughout the even-

ing and he gave many encores that were received with acclaim by his throngs of faithful admirers.

NOVEMBER 22

Amelita Galli-Curci

Beautiful of voice and pleasing of personality, Mme. Galli-Curci, November 22, offered a song recital at the Metropolitan before a capacity audience, the overflow being crowded upon the stage. Her voice gave evidence of its usual brilliant quality, unclouded tones and exquisite artistry in the requisite coloratura work. In several numbers with the flute, wherein Manuel Berenguer gave his able assistance, Mme. Galli-Curci's vocalism provided a close rival to the instrument. Each note stood out in bell like clarity. Bishop's Echo Song was one of the vehicles which provided opportunity for the lovely contrast, and again the Mad Scene from Hamlet, which Mme. Galli-Curci rendered with true dramatic intensity. Her gift of interpretation and adaptability to opposing moods was proved in the varied character of her offerings. Chapi's Carceleras (in Spanish); the Recitative and aria from the first act of Dinorah; two old Italian selections by Rosa and Lotti; the Massenet Sevillana, and Brahms' Dein blaues Auge were in direct contrast one with the other, and collectively proved opposing to the English group, including Samuels' Garden Thoughts and works

of Fenner and Carpenter. The artist added enough encores to form another group, most of them old time favorites—Love's Old Sweet Song, Lindy Lou, and Home Sweet Home being outstanding in popularity. The audience was warm in its applause and enthusiastically recalled her again and again for additional selections. Mme. Galli-Curci was more than gracious in her response. Homer Samuels was the accompanist and assisting artist, and, in addition to his splendid support, he rendered a group of Palmgren and MacDowell numbers that accorded him a demonstration of his own.

New York Symphony: Werrenrath, Soloist

The fourth Sunday afternoon concert by the New York Symphony Orchestra, Walter Damrosch, conductor, was given at Mecca Auditorium, November 22. The program opened with the Symphony No. 4, in E minor (Brahms). Reinald Werrenrath followed with Horatio Parker's Căhal Mór of the Wine-red Hand (first time in New York), which melodious number he delivered beautifully and effectively. He sang later a group of four German Lieder—Der bist die Ruh, Schubert; Der Doppelgänger, Schubert; Lauf der Welt, Grieg, and Von Ewig Liebe, Brahms. His rendition of these delightful songs was marked by intelligence and outstanding vocal mastery. He was ably accompanied at the piano by Herbert Carrick. Other orchestra numbers presented by Mr. Damrosch were: Faure's Pavane and La Fileuse, from Suite, Pelleas et Melisande, and, as the closing selection, Saint-Saens' Carnival of the Animals, in which Leopoldine Damrosch and Walter Damrosch played the two piano parts, the number being conducted by René Pollain.

Chamber Symphony Orchestra

The Chamber Symphony Orchestra, conducted by Max Jacobs, held forth at Aeolian Hall, November 22, giving pleasure in a generous program to a large audience warmly receptive. Bella Katz, violinist, was the soloist and was enthusiastically applauded for her playing, which had vigor and technical facility. The program consisted of a Von Dittersdorf concerto, Haydn's introduction to the Seven Last Words of Christ, Polci's symphony in D, Bach's concerto in E for violin and orchestra, an English suite of the seventeenth century by Rhaud, William Schroeder's symphonic poem, Emperor Jones, Roumanian folk dances by Béla Bartók and numbers by Glinka, Schubert, Sgambati, Mozart, Herbeck and Howells.

This charming symphony of thirty musicians again proved itself an orchestra of excellent material, and the energetic conductor made the most of the resources at his command. Especially well received was the Emperor Jones symphonic poem by Schroeder, this young American writer's impression of the play by Eugene O'Neill. It is an effective and dramatic bit of writing as far as it goes, but one feels it could be improved by further development. There is the insistent, hollow and rhythmic drum beat throughout, strains of well known Negro airs, jazz and bits of savage harmony. It has a pleasing spontaneity throughout. Mr. Schroeder was present to receive the hearty applause following its excellent performance.

Wilhelm Bachaus

The very program which Wilhelm Bachaus elected to play at Aeolian Hall, November 22, proclaimed him a musician and a lover of his instrument. He began with one of the new Godowsky transcriptions of a Bach suite for cello alone, the second one in D minor. If memory is right, it is the first time that one of these sets had been played complete in public here. In preparing these transcriptions, Godowsky has done the memory of Bach a great service and has also notably enriched piano literature. Bachaus' performance of the suite was all that could be desired. The Sarabande was an especially beautiful bit of music.

After this followed the Schumann Davidsbündlertänze. As an interpreter of Schumann, Bachaus has no superior. The eighteen pieces came from under his fingers in all their highly varied moods and colors with fascinating effect. Next came three Brahms intermezzos and the F major Romance, and after that one of Godowsky's arrangements for left hand alone of a Chopin study, played with astonishing virtuosity. The same phrase may be used to describe his playing of the group of four short Liszt numbers, the Concert study in F minor, Feux Follets, Gnomenreigen and Waldesrauchen, besides which Bachaus almost made them sound like important music which they are not; but the climax of virtuosity came in the new transcription by Ignatz Friedman of Johann Strauss' Frühlingsstimmen Waltz, dedicated to Bachaus and played on this occasion by him for the first time in public. It calls for astonishing technical accomplishments and is at the same time effective and fascinating. Bachaus, toying with the technical difficulties, gave a performance of it that was breath-taking and the audience burst into the final chord with a thunderous outburst of applause and even cheers, after which he played numerous encores.

Bachaus is a pianist who never stands still. Each year he grows in musical stature and even adds to the magnificent technical equipment which has been his for many years past. His musical taste is impeccable, his execution flawless. Best of all there is warmth and color in all he plays. He is a great master of his instrument.

New York Philharmonic

November 22, at Carnegie Hall, the Philharmonic Orchestra, under the direction of Mengelberg, opened its program with a new selection, Danse de la Sorcière, by Alexander Tansman. Mr. Tansman, it is understood, is a Pole by birth and, having sojourned in Paris for a number of years, has brought to his music a combination of the ultra modern. Under the hands of Mr. Mengelberg and his excellent orchestra the new work presented many attractive features. Taken in its entirety, the new work is interesting, and in fact aroused great applause. The second number was Strauss' Bourgeois Gentilhomme, and the program closed with Brahms' second symphony.

NOVEMBER 23

Beethoven Association

Town Hall held a capacity audience for the concert of the Beethoven Association, which presented an extremely varied and highly arresting program.

The evening opened with Debussy's quartet, a work of rare beauty which was played delightfully by the San Fran-

(Continued on page 20)



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Nov. 4th, 1925.

This morning during a rehearsal it dawned on me, that I have never expressed to you in writing my appreciation for the wonderful and marvelous way in which you have developed this voice of mine. When you stop and think of the short time you have had me to work with and the ever increasing number of recitals with not one cancellation to my credit, I feel that it is only right to say that all credit is due you and only you for guarding and guiding me in the art of becoming a real prophet of song. More and more do I realize the frightful misery of pupils who start wrong and I assure you it is with real sincere devotion when I add: to you and from you and by you I owe all that I possess vocally and spiritually.

Faithfully
Walter Mills

P. S. If thoughts are things, there must be so many lovely things around you.

Press Notices, Maine Music Festival, October 1st to 9th

William R. Chapman, Director

While Mme. Matzenauer achieved a distinct concert triumph, all the honors of the evening did not go to her. Walter Mills, the pleasing young baritone who was heard Thursday at the orchestral matinee, and again Thursday evening in the cast of Martha, was accorded an ovation of his own when, following his singing of Leoncavallo's Zaza, he was obliged thrice to respond to encores. Mr. Mills has a fine, ringing baritone, facilely used, and with remarkable range.—*Portland Press Herald*, October 10.

Walter Mills as the sheriff of Richmond added notable strength to a cast that was satisfactory in every personage. His work as a soloist at the spring concerts had given Bangor people an idea of his ability, and although presented in a minor role, he gave a faithful and even artistic presentation which brought and deserved the applause given.—*Bangor Daily News*.

Walter Mills, baritone, was received with tremendous enthusiasm.—*Portland Press Herald*.

Walter Mills, a powerful baritone, repeated the success achieved on his concert tour through Maine with Director Chapman last spring. He presented a bouquet of songs: The Poet Song by Watts; Through a Mist of Tears by Farley; Down in Maine, Chapman. In these spirited songs his musicianship was always in evidence and he found ample opportunity for the display of his splendid voice, which has marvelous texture and range. Mr. Mills, always a delightful artist, was at his best.—*Bangor Daily News*.

Mr. Mills has an unusually fine baritone voice, the suave legato of which will linger long in one's memory. He was forced to add several encores.—*Portland Press Herald*, October 9.

Walter Mills added brilliance to the laurels already won.—*Portland Evening Express*.

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EDWARD SCHWENKER, BUSH SECRETARY, BELIEVES CONSERVATORY CIVIC ASSET

It is no easy thing—this job of secretary and manager of a big modern music school. It takes unremitting attention and an unlimited amount of time and good nature to be the power behind the throne. No wonder then that Edward H. Schwenker, popular secretary of Bush Conservatory, needs a hobby. His is dogs. He attests his enthusiasm for fine canines by the possession of a splendid Doberman-pinscher. His is a big task but it seemed that the seventeen years which Mr. Schwenker has had at Bush Conservatory



Chambers photo

EDWARD H. SCHWENKER,
secretary and manager of Bush Conservatory, Chicago.

in dealing with the music seeking public qualified him for this important post. His interest in the psychology of his work and his exceptional natural talent as a pianist, also give him a valuable viewpoint. The writer was interested and questioned him.

"Honesty of purpose and honesty of statement are the most valuable assets a conservatory can have. The public will patronize most readily the school that will give them the most honest treatment, and the integrity which they can respect. Honest values in instruction, fair dealing in business matters, honest report in enrollment, if any are made—these are essential. Next to these factors," Mr. Schwenker continued, "I believe an artistic atmosphere is an essential thing in a music school. It is necessary to cultivate in the student an instinct for artistic expression to bring to the surface attention to musical interests which may well be buried in every day life. Another thing of great benefit is the contact of the students with the teachers outside of the studio. Here is something more subtle than the association among the students themselves, but from it the students draw artistic influences that are helpful to them and the artists themselves are moulded by the association with the young people. Upholding of character in a temperamental profession is one of our ambitions for the students."

"There are other ways in which a music school becomes of service to the public and therefore increases its influence and scope. The successful music school," added Mr.

Schwenker who, by this time was full of his subject, "will also provide opportunities for its students to have public appearances. This means all students, from the junior students in studio recitals to the artist-pupils of the professional rating, in big appearances with orchestra. We also rank of great importance the work of the junior department as being the foundation of the whole institution. We are more than proud of the professional students who started with us when they were very young. There must also be opportunities for those qualified to have lucrative engagements so that they can earn some money while they are studying and thus secure their professional start in life."

"Another important item in the service of a music school to its students is the opportunity of hearing the teachers of the faculty in concert and lecture recital, for by this means artistic standards are formed that dominate the student's musical ideas. There are many other ways in which the music school touches the life of the community—in concerts given outside the school, public concerts by the school orchestra with student soloists, the development of well equipped teachers and so forth."

There is another angle to the question that is important in Mr. Schwenker's estimation—that of a friendly, smooth-running relation between the financial administration of the school and the public. Here the word "friendly" in his opinion is of importance, since, as in all other businesses, there must be mutual confidence.

"We have found," he said, "that students often prefer to study with us, other things being equal, because we give them friendly, personal attention in money matters. We try to take the attitude of the person spending the money rather than the artists 'giving' the time, for, after all is said, it is to our interest to maintain the interest of the public. So it comes that we often hear students say among themselves 'we like Bush; they take such a personal interest in you there.' And we like very much to have our students say this, for it means that they are our friends."

Harold Land Sings Witmark Songs

A great enthusiast for the Witmark Black and White Series is Harold Land, baritone and member of the well-known Criterion Quartet, whose concert programs for the past number of years have never failed to feature a Witmark song.

Frederick W. Vanderpool, for many years associated with the Witmark catalog, is a favorite composer of Mr. Land's as is evinced by the fact that this baritone has sung his Want of You, Can It Be Love, Values, and more recently, Home to My Joy and Thee, almost since their first date of publication. On several occasions during this past summer at the Ocean Grove Auditorium Mr. Land sang the first two numbers to a tremendous reception and his rendition of them even called forth especial newspaper comment.

Another particular favorite of Mr. Land's is Caro Roma's My Jean, after several years still one of the most sought-after concert pieces in the entire Witmark catalogue. He also praises highly David W. Guion's new Howdy Do Mis' Springtime, an irresistible little darkey song, and will probably include it on this season's programs.

May Mahoney, Brennan Pupil, in Recital

Agnes Brennan presented one of her gifted pupils, May Mahoney, in recital at her studios on November 7. Miss Mahoney played a program of Bach, Beethoven, Chopin, Mendelssohn, Sibelius, Schubert and MacDowell in a number which reflected much credit upon her own talent and ambition and the excellent instruction of her teacher. She revealed technical skill, musical understanding and interpretative ability. The Beethoven Sonata Pathétique and the MacDowell group were particularly well rendered. The studios were filled to overflowing and appreciation was indicated by enthusiastic applause, demands for encores and an abundance of flowers.

Piano Recital at Mannes School

Leopold Damrosch Mannes gave a piano recital before a large audience on Monday, November 16, in the concert hall of the David Mannes Music School, 157 East 74 street,

New York City. His program was made up of the Prelude, Aria and Finale, César Franck; Suite (in manuscript, first performance in America) Randall Thompson; Nocturne in C minor, Chopin; Intermezzo in E flat minor, Brahms; two sonatas by Scarlatti; as well as Bach-Godowsky transcriptions of the prelude and fugue in G minor from the sonata for violin, and also one Prelude and fugue in C minor from the suite for cello. Young Mr. Mannes won hearty applause for his artistic work.

Maria Dormont Soloist with Philharmonic

Maria Dormont, soprano, who recently returned from a stay of several months in Europe, brilliantly started her artistic season on October 21 singing with the New York Philharmonic Orchestra in Boston, and on October 24 with the same orchestra in New Haven.

Miss Dormont was heard in the beautiful and rarely sung Letter Scene from Eugene Onegin, (Tchaikowsky) under the leadership of Willem Mengelberg, and won fine press notices. Condensing these reviews, one reads in the Boston Post of her "abundant charm of voice and manner," while



MARIA DORMONT,
soprano, soloist with the New York Philharmonic and Boston
Symphony orchestras.

the Globe calls her voice "a beautiful soprano." The Herald refers to her "extremely pretty voice," and the Transcript says her voice "is youthful, dark, warm, of sensuous richness." "Her Boston debut was very successful," said the Traveler; "her soft tones were of excellent quality," commented the New Haven Union, and "excellent operatic style, with vocal fluency," stated the Journal-Courier of the same city.

Miss Dormont is booked for a large number of orchestral engagements, including an appearance with the Detroit Symphony under Victor Kolar; the League of Composers, New York, and also the Boston Symphony Orchestra under Serge Koussevitzky. Miss Dormont who, besides a beautiful voice and fine musicianship, has a captivating personality, will be heard in several recitals of classic and modern composers. During her stay in Europe she prepared the new works which she will sing later with one of the biggest symphonic organizations in the United States. Before her arrival in the United States, Miss Dormont sang successfully in opera in Russia, Poland, Italy and Mexico.



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" 28—Paris

Dec. 1—Leipzig

" 2—Dresden

" 3—Berlin

" 8—Hamburg

" 10—Copenhagen

A Few Recent German Notices:

Dresden—"The hall was completely filled with young and old piano connoisseurs and the greatest enthusiasm was manifested as is always the case when Friedman plays. He is great in the whole gamut of Chopin; in the little lyric jewels and in the grand works such as the sonatas and ballads. It can truly be said that in Friedman's soul lives Chopin's spirit."—*Dresden Volkszeitung*, October 9, 1925.

Berlin—"Wherever he plays, in Europe, or North or South America, the public is at his feet. When this giant caresses the keyboard, the obedient keys yield to his slightest pressure. When he plays Chopin he conjures from the piano a wonderful variety of tone and marvelous contrasts, all indicating his unquestioned mastership."—*Berlin Zum Mittag*.

Hamburg—"I do not think it is exaggerated to call Ignaz Friedman the greatest living interpreter of Chopin at the present time. It is impossible to imagine a greater delicacy, a more subtle grace, than that with which he executes the pieces of this Master."—*Hamburg Nachrichten*.

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ALL CHOPIN PROGRAM

1. (a) Polonaise, B flat major
(b) Sonata, Op. 58, B minor
Allegro maestoso—Scherzo—Largo—Finale.
2. (a) Nocturne, Op. 62, No. 1.
(b) Valse (Op. posth.) A flat major
(c) 2 Mazurkas
(d) 4 Etudes.
3. (a) Barcarolle
(b) Impromptu F sharp major
(c) Polonaise, Op. 53, A flat.

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METROPOLITAN OPERA

L'AFRICANA, NOVEMBER 21 (MATINEE)

The jinx was foiled again on Saturday afternoon when Beniamino Gigli, who was scheduled to sing Da Gama, became suddenly indisposed. Without any rehearsal and never having sung the role before Mario Chamlee jumped heroically into the breach and gave a beautiful performance. He was in fine voice and perfectly poised, under these circumstances, and acted and looked well. No doubt he spurred on others in the cast, for everyone sang and performed with fire. Rosa Ponselle, as Selika, repeated her excellent portrayal of the role, both vocally and histrionically. Queena Mario was a lovely voiced Ines and the music of Nelusko was admirably sung by the ever dependable de Luca. Serafin gave the score a stirring reading.

FAUST, NOVEMBER 21

It was an unusually fine performance of Faust that was given at the Metropolitan on Saturday evening. All of the artists were in excellent voice and gave of their best vocally and histrionically. Giovanni Martinelli headed the cast as Faust and had ample opportunity to display his magnificent vocal organ, of exquisite quality and handled superbly. His high tones were especially beautiful and won him well merited applause. His various scenes with Marguerite were vocal treats. Jose Mardones gave his accustomed artistic portrayal of Mephistopheles. Merle Alcock's rich and vibrant contralto voice was thoroughly enjoyed as Marthe, and histrionically she gave an excellent delineation of the role. James Wolfe made the small part of Wagner stand out as an artistic masterpiece. Others in the cast who contributed toward the well rounded performance were Giuseppe Danise as Valentin and Ellen Dalossy as Siebel. Hasselmanns conducted.

SUNDAY NIGHT CONCERT, NOVEMBER 22

Rosa Ponselle triumphed again at the Metropolitan, at the Sunday night concert. Gorgeously gowned in black velvet and ermine, and with her voice more beautiful, if that be possible, than ever, she captivated everyone right from the start. After one of her great arias in Il Trovatore, the huge (capacity) audience could scarcely wait until the conclusion to applaud her. One voice in the gallery burst out during her final note and started the whole house into an uproar. The program was Il Trovatore in concert form, and there was nothing to mar a perfect evening, unless it was Fullins' huskiness, which on a printed slip was apologized for. Marian Telva, Basiola and Martino were in exceptionally good voice, and the chorus and orchestra were fine. Bamboschek conducted.

MEFISTOFELE, NOVEMBER 23

The largest audience attracted to the Metropolitan Opera this year tried to get into the big Broadway house on November 23 to hear Chaliapin and Gigli in Boito's Mefistofele. After every seat and all standing room had been sold, there were still hundreds of disappointed ones who had to go away. It was the same excellent performance of the work that the Metropolitan Opera is accustomed to. The great Russian was not in best voice, but gave his usual dramatic impersonation. Gigli had quite recovered from his indisposition which kept him out last week, and sang beautifully. Others in the cast were Frances Peralta, Merle Alcock and Kathleen Howard. Tullio Serafin conducted with characteristic energy.

LA GIOCONDA, NOVEMBER 25

La Gioconda, November 25, was invested with a peculiar, if somewhat extra-musical, interest—the appearance of three American singers in the cast. These were Rosa Ponselle as the heroine, Marian Telva as Laura, and Merle Alcock as the blind mother. This trio had been announced for the several performances of Ponchielli's popular work that have occurred this season, but illness prevented their appearances heretofore. Miss Ponselle's work increased, if that be possible, the esteem in which she is held at this house for she was truly superb. Miss Telva satisfied in her latest role and scored emphatically. Miss Alcock dispatched the famous air that fell to her as the heroine's mother with commendable assurance, also sharing in the evening's honors. Gigli and Danise were familiar in their roles, as were the others of the cast, although this was Mr. Rothier's first appearance this season as the State Inquisitor. Serafin conducted.

PARSIFAL, NOVEMBER 26 (MATINEE)

Parsifal was given its usual Thanksgiving Day performance before a large and attentive audience. There is little to report, the cast and direction being practically the same as at previous performances. Clarence Whitehill did the role of Amfortas with the artistic perfection that has now become traditional. It is reported that he was the suffering knight in fact, having an injured shoulder, but his affliction in no way lessened the excellence of his performance. Paul Bender made much of the role of Gurnemanz, acting it with fine dignity and singing with impassioned fervor and imposing musicianship. He accomplished the difficult task of making Gurnemanz a real person, and a lovable one, as Wagner intended. Curt Taucher was a knightly knight, not by any means the stupid Parsifal that one too



OLGA WARREN,

American soprano, who recently gave a recital at Steinert Hall, Boston. Mme. Warren received flattering comments from Boston's leading newspapers.

often sees—a characteristic easily exaggerated. Schuetzen-dorf made of Klingsor a strong and vivid personality. Matzenauer was impressive as Kundry, her beautiful singing and great histrionic ability serving her well in this role of varied personalities. Gustafson sang the Titirel music with the charm he always lends to it. Other members of the cast were Telva, Bada, Schlegel, Dalossy, Hunter, Meader and Altglass. Bodanzky conducted.

The Jewels at the Metropolitan

The Jewels of the Madonna (first time by the Metropolitan Opera Company), opera in three acts by Ermanno Wolf-Ferrari, will have its first performance at the Metropolitan Opera on Saturday afternoon, December 12. Papi will conduct. The stage management is by Wilhelm von Wymetal. The cast will be as follows: Gennaro, Giovanni Martinelli; Carmela, Marian Telva; Mariella, Maria Jeritza; Raffaele, Giuseppe Danise. The scenery is by Rovescalli, of Milan.

Dr. Carl Gives Elijah

Mendelssohn's Elijah was given at the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, on the evening of November 29, under the direction of Dr. William C. Carl. The soloists were Olive Marshall, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Scofield, bass. There was a large chorus and the music was rendered effectively.

Gray-Lhevinne at Lockport, N. Y.

On November 13, the Lockport Women's Club presented Estelle Gray-Lhevinne in two recitals—one on the afternoon of November 13, which was for students only and was a cleverly built program of classics by Mozart, Bach, Handel, Haydn, leading into modern works by Massenet, Saint-Saens and Sarasate. Her appeal to this youthful audience was intense. The evening concert was also a success.

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BOSTON**DENOE LEEDY IN MODERN PROGRAM**

BOSTON.—Denoe Leedy, pianist, treated local music-lovers to an uncommonly interesting program, November 10, at Jordan Hall. Of outstanding importance was the Stravinsky sonata, performed for the first time in Boston. The work is brilliantly constructed, and musically very satisfying. Although its counterpoint is highly involved, this sonata can hardly be called sensational in the sense of Le Sacre du Printemps. Except for a songful adagio the composition may be fairly described as intellectual, and as such makes no great emotional appeal. Mr. Leedy played it competently and with appreciation of its subtle character.

Aaron Copland's Passacaglia, also performed for the first time in this city, proved less derivative than the organ symphony which the Boston Symphony brought out last season. It is skillfully written for the most part, although occasionally disjointed, and reflects credit on this promising native composer. Other pieces included a charming Mazurka by Szymanowski, four movements from Ravel's masterfully written Le Tombeau de Couperin, and numbers from Bartok, Debussy, Moussorgsky and Albeniz. An audience of good size was keenly appreciative.

CLAUDINE LEEVE AND JEAN BEDETTI SCORE IN LACONIA

Claudine Lieve, Boston soprano, added another to her rapidly growing list of successes when she sang in Laconia, N. H., October 23, at the New Hampshire Teachers' Convention. With the sympathetic assistance of Arthur Fiedler, pianist, Mme. Lieve disclosed her admirable abilities as vocalist and interpreter in a program drawn from Handel, Weckerlin, Bizet, d'Hardelot, Besly, Ferrata and Curran. Jean Bedetti, first cellist of the Boston Symphony Orchestra, who shared the concert with Mme. Lieve, displayed his fine qualities in pieces by Boccherini, Locatelli, Bruch, Delune, Cassado, Hure, Mozart and Popper.

SYLVIA LENT PLEASES

Sylvia Lent, violinist, was heard in recital, November 8, at the Copley Theater. A novelty of her program was the second sonata for violin and piano of Frederick Delius, played here for the first time. Commendably brief—the work is in one movement—this sonata proved agreeable music, not lacking in melody or warmth, and quite individual in treatment of ideas. Miss Lent played it with a rich tone and musical intelligence. In a sonata by Nardini and in lighter pieces, her technic was praiseworthy, her interpretation sound. She is an interesting performer and was warmly received. Harry Kaufman was a helpful accompanist.

DONALD F. TOVEY GIVES PLEASURE IN RECITAL

Donald F. Tovey, English pianist and professor of music at the University of Edinburgh, gave an unusually pleasurable recital November 7, at Jordan Hall. He spoke briefly about various items on his program, and in a manner that added greatly to the pleasure of this concert. Mr. Tovey is a highly interesting performer—a musician to his finger tips and a poetic interpreter. His fine command of touch

and tone was beautifully demonstrated in his sensitive playing of the pieces by Debussy. One expects more or less literal playing from a teacher, but Mr. Tovey is evidently the exception that proves the rule—witness the romantic warmth that he brought to his interpretation of the group from Chopin. The partita in G major of Bach and Beethoven's sonata, op. 81, served to display the pianist's keen sense of rhythm and his fine regard for musical structure. All in all, Mr. Tovey proved himself a most satisfying artist, whom it will always be a pleasure to hear.

DAYTON WESTMINSTER CHOIR GIVES CONCERT

The Westminster Choir of Dayton, Ohio, John Finley Williamson, conductor, gave a concert, November 10, at Symphony Hall. The program follows: Judge Me, O God, Mendelssohn, Jesus Friend of Sinners, Grieg; Praise to the Lord, Spehren; Father Most Holy, Cruger; How Fair the Church of Christ Shall Stand, from Schumann's Gesangbuch (1539); Psalm Fifty, Celestines; The Day of Judgment, Arkhangelwsky; Voix Celestes, Alcock; Going Home, Dvorak; Fierce Was the Wild Billow, T. Noble; What Christ Said, Lutkin; The Shepherd's Story, Clarence Dickinson.

Mr. Williamson did himself and his organization an injustice for he was ill-advised in his choice of pieces. Given this excellent body of singers, why omit Palestrina, Vittoria, Bach from a program of religious music? Obviously, the list reprinted above gave them relatively scant opportunity to display their far-famed prowess as a capella singers. Be that as it may, the choir made a very favorable impression with the quality of its tone and its range of color, musical taste and sincerity. A large audience welcomed the Choir warmly and recalled Mr. Williamson several times.

CECILIA HANSEN SCORES

On November 5, in Symphony Hall, Cecilia Hansen, violinist, gave a delightful exhibition of her art in music by Vivaldi, Bach, Beethoven, Gluck, Pugnani, Prokofieff, Boulanger, Scott and Popper. She was ably accompanied by Boris Zakharoff. Miss Hansen renewed and deepened the favorable impression which she made here a season or two ago as soloist at one of the Monday Symphony Concerts. To the brilliant technic of Auer this comely Russian Dane, or Danish Russian—at all events, this charming apparition—adds a subtle sense of rhythm, a fine command of styles and the imagination to grasp the poetic and emotional qualities that may inhere in music. Miss Hansen's audience recalled her times without number, and deservedly so.

TOTI DAL MONTE AT SYMPHONY HALL

Toti dal Monte, coloratura soprano, of the Chicago and Metropolitan opera companies, sang here November 17, for the benefit of the Boston Students' Union. In operatic airs from Mozart, Rossini and Donizetti; old airs by Lotti and Paisiello, and in French and Italian songs, Miss dal Monte displayed the purity of tone, flexibility of voice and musical sensibility that won her such unusual praise during the Chicago Opera season last winter. The soprano was assisted by David Blair McClosky, a young baritone, who revealed a voice of agreeable quality and generous range, as well as vocal skill and musical intelligence, in the familiar Prologue from Pagliacci, the serenade of Don Juan, by Tchaikowsky, and lighter numbers by Riger, Carpenter and Bennett. J. C.

WHERE THEY ARE TO BE**As Announced**

ARDEN, CECIL—Columbus, Miss., Dec. 5; Granada, Miss., Dec. 7; Hartsdale, Miss., Dec. 8; Oxford, Miss., Dec. 11.
BACHAUS—Philadelphia, Pa., Dec. 13; New York City, Dec. 14; following which he goes to Cuba for several weeks.
BAER, FREDERIC—New York (Symphony in Beethoven's Fidelio) Dec. 5 and 6.
BONELLI, RICHARD—Baltimore, Md., Mar. 26.
BRASLAU, SOPHIE—Chicago, Ill., Dec. 8; Detroit, Mich., Dec. 12; Schenectady, N. Y., Dec. 15; New York City (Roosevelt recital) Apr. 20.
BUTLER, HAROLD L. (with Mrs. Butler)—Little Falls, N. Y., Dec. 3; Newark, N. J., Dec. 8; Wilkes-Barre, Pa., Dec. 11.
CARRERAS, MARIA—Indianapolis, Ind., Jan. 10.
COATES, JOHN—Boston, Mass., Jan. 3; Brooklyn, N. Y., Jan. 5; Baltimore, Md., Jan. 8; Pittsburgh, Pa., Jan. 14; Aurora, N. Y., Jan. 16; Montreal, Can., Jan. 18; Ottawa, Can., Jan. 20; Toronto, Can., Jan. 21; Indianapolis, Ind., Jan. 24.
CROOKS, RICHARD—New Castle, Pa., Mar. 26.
D'ALVAZ, MARGUERITE—New York City (Roosevelt Recital) Feb. 16.
DRAKE, GLENN—Woodstock, Ill., Dec. 3; Beloit, Wis., Feb. 24.
ECHOLS, WEYLAND—New York City (Roosevelt Recital) Feb. 16.
EISHUO TRIO—(Thomas Denijs soloist in Muller lieder)—New York City, Dec. 11.
ENESCO, GEORGES—Greenfield, Mass., Jan. 19; Chicago, Ill., Jan. 31.
FARRAR, MARCEL—Forest Hills, L. I., Dec. 11; New York City (Liederkrantz Club) Dec. 12.
FLONZLEY QUARTET—New York City (People's Symphony) Jan. 2; Newark, N. J., Jan. 5; London, Ont., Can., Jan. 7; Chicago, Ill., Jan. 10; Cincinnati, O., Jan. 11; New Brunswick, N. J., Jan. 15; New York City, Jan. 19; Northampton, Mass., Jan. 20; Boston, Mass., Jan. 21; Atlanta, Ga., Jan. 23; Havana, Cuba, Jan. 26, 28 and 30.
GARDNER, SAMUEL—Albany, N. Y., Jan. 21.
GIANNINI, DUSOLINA—New York City (Roosevelt Recital) Mar. 16.
GRANDJANY, MARCEL—Montreal, Can., Dec. 3 and 6.
GRAVEYER, LOUIS—New York City (Roosevelt Recital) Mar. 2.
HILSBURG, JOSEPH—New York City (Roosevelt Recital) Mar. 16.
HOLLINS, ALFRED—Chicago, Ill., Dec. 4; Columbus, O., Dec. 6; Ottawa, Ont., Can., Dec. 8; Montreal, Can., Dec. 9.
HUTCHESON, ERNEST—Chicago, Ill., Dec. 6.
IMANDT, ROBERT—Montreal, Can., Dec. 3 and 6; Sherwood, Can., Dec. 7; Sorel, Can., Dec. 8.
LANDOWSKA, WANDA—New York City (Roosevelt Recitals) Jan. 2.
LASHANSKA, HULDA—New York City (Roosevelt Recital) Feb. 2.
LEGINSKA, ETHEL—New Castle, Pa., Mar. 12; Ottawa, Can., Mar. 15.
LENT, SYLVIA—Chicago, Ill., Jan. 10; East Orange, N. J., Jan. 13.
MACRETH, FLORENCE—Cincinnati, O., Dec. 3; Morgantown, W. Va., Dec. 7; Fairmount, Va., Dec. 8; New York City, Dec. 11.
MEISLE, KATHRYN—Pittsburgh, Pa., Dec. 11 and 12; Brooklyn, N. Y., Dec. 19; New York City, Dec. 20; Cincinnati, O., Dec. 25.
MERRILL, LAURIE—Wollaston (Glee Club) Mass., Dec. 7.
MILLAR, FREDERICK—New York City (Roosevelt Recital) Feb. 2.
MIURA, TAMAKI—New York City (Roosevelt Recital) Jan. 15.
MORSEY, MARIE—Benton Harbor, Mich., Jan. 4; Muscatine, Ia., Jan. 6.
MURPHY, LAMBERT—Council Bluffs, Ia., Jan. 8; Kansas City, Mo., Jan. 9; Bartlesville, Okla., Jan. 11; Oklahoma City, Okla., Jan. 12; Chickasha, Okla., Jan. 13; Denton, Tex., Jan. 14; Ft. Worth, Tex., Jan. 15; Nacogdoches, Tex., Jan. 16; Houston, Tex., Jan. 18; San Antonio, Tex., Jan. 19; Belton, Tex., Jan. 21; Abilene, Tex., Jan. 22; San Marcos, Tex., Jan. 25; Texarkana, Tex., Jan. 26; Shawnee, Okla., Jan. 28; Ada, Okla., Jan. 29.
NEW YORK STRING QUARTET—New York City (Chamber Music Society) Dec. 20; New Castle, Pa., Feb. 25.
NEY, ELLY—New York City (Roosevelt Recital) Jan. 15; New Castle, Pa., Feb. 25.
PANDEWSKI, LENACE—Chattanooga, Tenn., Feb. 1; Nashville, Tenn., Feb. 3; Daytona Beach, Fla., Feb. 5; Palm Beach, Fla., Feb. 8; Miami, Fla., Feb. 11; St. Petersburg, Fla., Feb. 13; Havana, Cuba, Feb. 17 and 19; Jacksonville, Fla., Feb. 23; Jackson, Miss., Feb. 25; New Orleans, La., Feb. 27.
PATTON, FRED—Ottawa, Can., Mar. 15.
SALZEDO, CARLOS—New York City (Friends of Music) Dec. 13.
SCHIPA, TITO—New York City (Roosevelt Recital) Mar. 30.

SCHILLING, ERNEST—New York City (Friends of Music) Dec. 10-11; Boston (begins series of children's concerts) Dec. 19.
SCHMITZ, E. ROBERT—Leavenworth, Dec. 3; Mt. Vernon, Ia., Dec. 4; Fremont, Nebr., Dec. 7; Denver, Colo., Dec. 9.
SCHOFIELD, EDGAR—Norton, Mass., Jan. 22.
SIMMONS, WILLIAM—Rock Hill (re-engaged third time) S. C., Dec. 11.
STANLEY, HELEN—Pacific Coast for month of January.
SZIGETI, JOSEPH—New York City (Roosevelt Recital) Mar. 2.
VARADY, ROSE—New York City (Roosevelt Recital) Mar. 30.
VRELAND, JEANNETTE—New Castle, Pa., Dec. 3.
ZIMBALIST, EFERM—New York City (Roosevelt Recital) Apr. 20.

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LA SCALA OPENS SEASON WITH VERDI'S MASKED BALL

Chief Honors Go to Toscanini—Not As Much Enthusiasm as Usual

MILAN.—La Scala's opera season opened November 14 with Verdi's *Un Ballo in Maschera*. Long before the time appointed for the rise of the curtain the house was filled to capacity. The opening night of the season is always a gala night and one of reunion for Milan's aristocracy, prominent musicians, composers, and celebrities. Among those present was Giovanni Zenatello, tenor, who sang the role of Count Riccardo, in this same opera twenty-two years ago under the baton of Maestro Toscanini during the regime of Giulio Gatti-Casazza at this same theater. The house was brilliant and magnificent. Many gorgeously gowned and jeweled women made a delightful picture. During the intermission the grand foyer was a blaze of color and wonderful jewels, and very much overcrowded. There were many real beauties among those gathered there for light refreshment and a short smoke. The gentlemen, without exception in evening dress, completed the picture. America was well represented and stood the test for beauty and elegance. Those present were too numerous to name.

At nine o'clock sharp, with his usual punctuality, Maestro Toscanini raised his baton, and the season 1925-26 was inaugurated. In the cast were Aureliano Pertile as Count Riccardo, Carlo Galeffi as Renato, Maria Carena as Amelia, Fanny Anitua as Ulrica, Inez Maria Ferreris as the Page, Aristide Baracchi as Silvano, Antonio Righetti as Samuel and Cesare Baromeo (Chase Sikes) as Tom. Pertile, as always, proved himself to be an artist of decided ability. His second and third acts were exceptional. Galeffi was applauded after *Eri Tu*, which he sang with fervor and beauty of voice. Carena made a charming picture as Amelia. Vocally she had many exquisite moments, but taken as a whole the role is too heavy for her voice. Anitua's beautiful voice does not show to advantage in the role of Ulrica. She looked more like an Indian in make-up and costume than a negress astrologer, and in consequence lost all of the artistic effect. Ferreris made a dainty Page, artistically and vocally. Righetti was a dignified Samuel and Baromeo an exceptional Tom. Both have bass voices of rare quality, and portrayed their roles artistically. The balance of the cast were competent. The scenery by Marchioro was all new and effective. The ball scene was magnificent and the costumes were beautiful and of great effect. The chorus deserves praise. Toscanini's reading of this old standard opera was exceptional. To him fell the honors of the evening. There were many curtain calls after each act for both maestro and artists, though the audience was neither as warm nor enthusiastic as one would expect for an opening night.

A. B.

Macbeth's Managers Issue Statement

Some uncertainty seems to have arisen recently in musical circles as to who are the managers of Florence Macbeth of the Chicago Civic Opera Company, and, as this doubt has reached the office of her managers, the latter announce

that Florence Macbeth, Inc., 606 West 116th St., New York City, is the exclusive manager of the prima donna and that they employ their own road representatives. They further announce that during the present season Messrs. Horner & Witte of 3000 Troost Ave., Kansas City, have the booking privileges covering a definite number of concerts in the states of Kansas, Iowa, Texas, Oklahoma, Missouri, Arkansas, and Nebraska, while Katherine Rice of the Temple of Music, Tacoma, Wash., has rights in the states of British Columbia, Oregon, Washington and Montana. All other territory in the United States is covered by direct representation of Miss Macbeth as well as of two other well known artists whose names are to be announced shortly. Daniel Mayer Co., Ltd., of London, managed the recently completed English tour.

Papi Joins Musicians' Enterprises, Inc.

The latest successful developments could not be any better demonstrated than by Maestro Gennaro Papi's acceptance to head the list of the board of directors of the Musicians'



Photo by Underwood & Underwood
MAESTRO GENNARO PAPI.

Enterprises, Inc. Maestro Papi, conductor of the Metropolitan Opera Company, is well known not only for his mastery as a conductor but also as a true friend of musicians

and a man who has always taken great interest in the amelioration and progress of everything in music and art. Maestro Papi's association with the Musicians' Enterprises, Inc., proves once more the value and importance of the endeavors of this organization.

Paul Roes Announces Two New York Recitals

Paul Roes is back in America for his second visit and announces two recitals in Town Hall for December 7 and February 2. His programs for both recitals are in some respects unusual. He is to play much Bach-Busoni to start with. In the first concert he will play the prelude and fugue in D major, transcribed from the original organ prelude and fugue, and in the second recital he begins his program with the chaconne in D minor transcribed from the violin chaconne.

Of perhaps greater interest is the fact that Mr. Roes has in one of his programs the entire Swiss journey from Liszt's *Années de Pelerinage*, nine parts; William Tell's *Chapel*, On Lake Wallenstadt, *Pastorale*, By the Side of a Spring, *Storm*, the Valley of Obermann, *Eclogue*, *Homesickness*, the Bells of Geneva. He caps this off with an equally picturesque travel-piece with Spain as its subject—the *Iberia* of Albeniz. On his second program Mr. Roes plays three of his own compositions—*L'Aube*, *Midi Latin*, *La Crepuscule du Romantisme*. The last named work—the twilight of romanticism—ought to be an interesting musical comment upon the musical production of our times.

Mr. Roes is a tall, athletic looking Dutchman. He has lived in Paris for the past five or six years, for the reason, as he expresses it, that it is a better place for music. The writer expressed wonder at that, thinking that Holland, not having been in the war, must have coined untold wealth as did the other nations on the side lines. Mr. Roes, however, says not. At first, yes, but toward the end of the war Holland "went to sleep." Also, there was a great loss by speculation in German marks. Anyhow, Mr. Roes moved to Paris, which he is now making his home, except that he will spend part of his time in America and a month or two in Florence, the charm of which fills him with delight.

He tells an interesting story of Munich which used to be a favorite place of residence for foreign artists and musicians of all nationalities, all of whom were welcomed with open arms and made one of the placid and beer-loving community. That, says Mr. Roes, has changed. Munich is a political center, and the people have all the bitterness of people aroused to political conflicts. He was scheduled to give a concert there on a date just a few days after the appearance of Casella assisted by a singer. At the Casella concert a song was to be sung in French—one of Casella's, if the writer understood correctly. The moment the song began the hall rose up and started a disturbance, with the bad egg idea varied and intensified with tear bombs or some such thing, which quickly drove the artists as well as the public out into the open air. The result was a stirring up of the slumbering hatred of the foreigner and Mr. Roes had to cancel his engagement.

The concert of December 7 will be the first appearance of Mr. Roes in New York. He was here last year, but merely for a social visit.

Leopold's New York Appearance

An Ovation—New York Times, Nov. 10, 1925.

New York Times—Nov. 10, 1925.

RALPH LEOPOLD'S OVATION

Pianist rediscovers Dohnanyi, the Composer

Ralph Leopold, in discovering unexpected tonal power on his own account as Pianist at Town Hall last night, performed a further service in rediscovering the pianist-composer, Ernst Dohnanyi. Not only was the American player cordially greeted, but in the Hungarian's unhackneyed music he earned an ovation.

New York Tribune—Nov. 10, 1925.

LEOPOLD FLOURS MODE IN PIANO RECITAL

Ralph Leopold, a skilful pianist, who has been heard here before, made his first appearance this season last night at Town Hall. As before, Mr. Leopold's playing was very meritorious, confident and fluent in technique, and showed expressive ability. Mr. Leopold is no slavish follower of recital fashions.

New York Telegram—Nov. 10, 1925.

LEOPOLD PLAYS

It is always a pleasure to listen to the wholesome and intelligent playing of Ralph Leopold, even when the pianist's program is as innocent of striking features as the one he offered in Town Hall last evening. Leopold was in good form and played with greater technical security and more appreciable breadth and sweep than he invariably has in the past. Chopin's Mazurka was delivered with genuine poetic subtlety. In all—the program greatly pleased the audience.

New York Sun—Nov. 10, 1925.

Leopold has technique, rhythm and musical intelligence. These qualities were again noted in his playing last night when he won from the first the interest of his audience and held it firmly throughout the evening. In the Dohnanyi music as elsewhere he showed gain in the poetic side of his art.



Photo by Edwin F. Townsend

New York American—Nov. 10, 1925.

Leopold's polished style and precise technique were appreciated by a good-sized and fashionable audience.

New York Evening Journal—Nov. 10, 1925.

Leopold has an unmistakable gift for the art and showed that he has both refined and enlarged the potentialities of his playing.

Newark Evening News—Oct. 24, 1925.

In engaging Leopold much pleasure was provided as so enjoyable were the young artist's ministrations that the audience urged encores to the number of five. His technical expertness and intelligence in the treatment of musical ideas in the different compositions and the clarity and feeling with which he conveyed them to his hearers resulted in performances as enlightening as they were persuasive in tonal appeal and general artistic qualities.

Montclair Times—Oct. 28, 1925.

Leopold opened the season last Friday night with a recital of such exquisite artistry that it is earnestly hoped that his appearance in Montclair was only the first of many. In all of the numbers it is by no means too much to say that Leopold displayed not only the technical equipment of a front rank artist but that much rarer quality, a spirit of true poetry for the lack of which no amount of technical facility can compensate. In the presentation of lyric phrases, it is the slight emphasis and lingering on certain important tones and the more delicate passing over the unimportant ones which makes the phrases so unusually expressive. It is Mr. Leopold's rare poetic gifts which enable him to convey to his listeners the various moods and emotions which his exacting program required. Leopold possesses moreover an unusually beautiful tone, which remains equally beautiful from the most delicate pianissimo to the utmost forte.

The Pelham Sun, Pelham, N. Y.—Oct. 16, 1925.

Before a highly appreciative audience Leopold, eminent American pianist, gave a brilliant recital at the Manor Club on Tuesday evening. A most enthusiastic reception was tendered the artist who again displayed the admirable technique and musical sincerity which have won for him many laurels here and abroad. Each member was presented with understanding and expressiveness and he was forced by his insistent audience to give many encores.

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NEW YORK CONCERTS

(Continued from page 12)

cisco Chamber Music Society. The organization has won high praise in the esteem of New York music lovers and its performance was fully up to the important standard set by the players at their earlier appearances here. Their tone is of unusual polish and smoothness, their technique is brilliant and their ensemble could hardly be improved upon. It is no exaggeration to say that the listeners were enraptured and the visiting players received an ovation that lasted for minutes.

The San Francisco band were heard also in Dvorak's quintet with Harold Randolph at the piano and again the reading was one of absolute technical finish, elevated musical quality, and irreproachable precision in attack and intonation.

Lewis Richards was the soloist on the harpsichord in some old English numbers and the C minor prelude and fugue from the Well-Tempered Clavichord of Bach. Mr. Richards is an extremely skillful and intelligent manipulator of the old instrument and he brought forth all its possibilities and charms. This part of the concert was an especial source of joy to discriminative hearers.

In an excerpt from a Bach cantata the flute parts were taken by Elias Hecht, of the San Francisco Chamber Music Society, and George Barriere of the New York Symphony. Mr. Hecht more than held his own with his celebrated partner and the fine tone and faultlessly beautiful playing of these gentlemen made the Bach composition one of the high spots of the evening.

Nadia Reisenberg

Nadia Reisenberg, pianist, who has appeared as soloist with the New York Symphony Orchestra in this city and toured with the same organization appeared in recital at

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RODERICK WHITE

Assisted by

HARRY KAUFMAN, Pianist

PROGRAM

1. Sonata in F Minor, Op. 120, No. 1.....Brahms
a) Allegro appassionata c) Allegretto gravioso
b) Andante un poco adagio d) Vivace
MR. WHITE AND MR. KAUFMAN
2. Concerto in B minor.....D'Ambrosio
a) Grandioso, moderato e sostenuto—
Lento
b) Finale, allegro
3. Prelude and Fugue in G minor (for violin alone).....Bach
4. a) Legende Naive.....Jongen
b) Andante.....Faure
c) In a Chinese Temple.....Clerbois
d) Scherzo-Tarantelle.....Wienawski

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Aeolian Hall on November 23. Beginning her program with the Italian Concerto, Bach, which was performed with exquisite taste and technical ability, she continued with compositions by Gluck (Saint-Saëns) Handel-Brahms, Chopin, Medtner, Tchaikovsky, Rachmaninoff, and Moussorgsky-Rachmaninoff. In all of the selections she displayed artistic intelligence; her interpretations showed keen imagination and feeling for nuances. Clarity, smoothness and beauty of tone were also valuable assets. A discriminating audience applauded the artist enthusiastically, and several encores were demanded at the conclusion of the program.

NOVEMBER 24

Daisy Kennedy

Daisy Kennedy (Mrs. John Drinkwater) gave a splendid violin recital on November 24 at Town Hall. She played all sorts of things that are rarely heard, as the names on the program show—Joachim, Halvorsen, Goossens, Zimbalist, Morris. There were also several old pieces by composers undiscovered, marked on the program "Anonymous," and some Bach, Schubert, Gossec and Sarasate. Throughout the entire program Mrs. Drinkwater played with delightful warmth and charm and received the vigorous applause which she justly deserved. She was accompanied by Walter Golde with a perfection that is rare even in well-accompanied New York.

Ernest Hutcheson

Ernest Hutcheson is one of the most satisfactory pianists now before our public because he not only possesses a brilliant and comprehensive technical equipment, but also is an interpreter of depth and keen musicianship, who through his many years of experience has acquired the stamp of unquestionable authority. Everything he does on the piano is the result of sensitive artistic instinct and thoughtful consideration.

His recital at Carnegie Hall drew a very large audience in spite of the fact that these current days are dotted generously with appearances by many eminent artists of the keyboard. There was spontaneous and whole-hearted response to every Hutcheson rendering and many encores had to be added by the concert giver in order to appease the hearers in their Oliver-Twistian desire for more.

The program included the G minor prelude and fugue, by

Bekker to Succeed Von Schillings

(Cable to the MUSICAL COURIER)

Berlin.—Max von Schillings has been dismissed from his post as director of the Staatsoper. This was brought about by a ring within the ministry of Kultur headed by Professor Kestenberg, who is responsible for many progressive reforms in music here, including the appointment of Franz Schreker as director of the Charlottenburg High School for Music and of Schoenberg to a professorship in the same institution. The purpose actuating the ring, it is said, is to secure the appointment of Paul Bekker, formerly a music critic in Frankfurt and a leader among the modernists, to succeed Von Schillings. There is violent opposition in the Berlin press and the affair is creating a political issue in the Prussian Diet. C. S.

Bach-Liszt, a Beethoven sonata, and shorter numbers by Moussorgsky, Chassin, etc.

The Chassin compositions were especially interesting because of their piquant harmony and rhythmic. They are the work of an original and gifted writer. Mr. Hutcheson played Chassin's Procession, Flirtation in a Chinese Garden, and Rush Hour in Hong-Kong. The last two made a striking hit and were re-demanded by the audience. The composer was present and bowed from a box.

It should be mentioned that the recital offered also two lovely Grainger arrangements of folk tunes and Mr. Hutcheson's own brilliant and highly effective transcriptions of Mendelssohn's Midsummernight's Dream scherzo, and Wagner's Ride of the Valkyries.

Harriet Eells

Harriet Eells, mezzo-soprano, gave a recital at Town Hall on November 24 and repeated the success she made in her debut recital last year. She sang a delightful group of Schubert, Brahms and Strauss to begin with, showing in these great songs all of the skill and understanding which she possesses for the interpretation of such music, and the fine vocal equipment which enables her to carry out her intentions. Her second group consisted of songs by Debussy, Chausson and Respighi, and it can only be said to be surprising that Miss Eells could pass so easily from the type of song appearing in the German group to this utterly opposed type with evident equal understanding of both. It shows an unusual versatility, and there was nothing in the singer's interpretations to indicate a preference for either school. Finally there were English songs—Bax, Griffes, Carpenter and Horsman—in which one was able to appreciate Miss Eells excellent pronunciation of her native language—by no means a common attribute of singers whose native tongue is English.

The New York String Quartet

The New York String Quartet—Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello—made its annual appearance at Aeolian Hall, November 24. The novelty of the program was the first performance here of five pieces for string quartet by Erwin Schulhoff, styled the "enfant terrible" of modern Czech music. This work, first performed at the Salzburg Festival two years ago, is based, as is most of Schulhoff's music, on dance rhythms; it comprises a Viennese waltz, a serenade, a movement "alla Czeca," a tango and a tarantelle. An advance statement from the New York String Quartet warned that "It is altogether a cheerful work, which may possibly give some uncomfortable moments to those who take their music too pedantically." Indeed it did cause much wriggling and raising of eyebrows. The suite offers much of interest, but more of a superficial nature. It is amusing and entertaining, but contributes nothing of profound importance to musical literature. It seems largely experimental, though there are frequently spots of genuine and spontaneous expression. The tarantelle seemed one of the best numbers, but in music of this type speed often helps. The real test of beauty and effectiveness comes in the slow passages.

The Smetana quartet in E Minor ("From My Life") which preceded it, and the Beethoven quartet in F major, op. 18, No. 1, which concluded the program, offered a more solid and familiar fare. In the rendition of these two quartets the four artists played with their well known unanimity of expression, artistry and technical skill. Their interpretations were colorful and musicianly and they won well deserved applause.

NOVEMBER 25

New York Philharmonic

The Philharmonic Orchestra, under the direction of Willem Mengelberg, gave Mahler's Second Symphony, in C minor, on Thanksgiving Eve, at Carnegie Hall, assisted by Ruth Rodgers, soprano; Martha Offers, Dutch contralto, making her American debut, and a chorus numbering about two hundred. Mengelberg gave an inspired reading, but even his devotion to the work and his skill in making the



GALLI-CURCI

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

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AMELITA GALLI-CURCI.

February 23, 1923.

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most of all his resources could not keep this symphony, known as the "Resurrection" symphony, from dragging and becoming flat and monotonous at times. The "Resurrection" seemed an interminable distance off. Both conductor and orchestra, however, are to be commended for their artistic and conscientious presentation. Only it seems a shame to waste such good effort on such mediocre material. Miss Rodgers acquitted herself admirably in the soprano solos and Miss Offers made a favorable impression at her first hearing here.

Paderewski

Long before the scheduled time (2 p. m.), the entrance and lobby to Carnegie Hall were blocked by a mass of humanity eager to gain admittance to the hall to hear Ignace Paderewski at his first New York recital this season. Every seat was occupied, to say nothing of the large number of standees in all parts of the house.

The eminent pianist was in fine form, playing as if inspired. His program contained two Beethoven numbers—Thirty-two variations in C minor, and Sonata, op. 53. These were followed by a delightful reading of Schumann's Carnival. Next came a group of four Chopin numbers, comprising Nocturne in E major, op. 62, Mazurka in G major, op. 50; Polonaise in E flat minor, op. 26, and Valse in A flat major, op. 34. His closing group contained Ernest Schelling's new work, Nocturne, a Raguse. The composition is exceedingly fascinating, and won much appreciation. Others in this group were By the Brookside, S. Stojowski; and Hungarian Rhapsody, No. 13, Liszt. At the conclusion of the program hundreds rushed towards the platform to hear the artist render a large number of encores.

Paderewski's playing throughout the afternoon was marked by brilliance, dynamic force, as well as by a beautiful singing tone.

Rosanoff

Marie Roemaet-Rosanoff gave her annual cello recital before a large audience on November 25 at Aeolian Hall, being assisted at the piano by Raymond Bauman. She played a Sonata by Valentini; Suite in D major (unaccompanied), Bach; concerto, Haydn, and a group consisting of Serenata spagnola, Cassado; Filcuse, Fauré; Larghetto Lamentoso, Godowsky; and Chanson Villageoise, Popper.

Her playing, as on previous occasions, revealed finish. She possesses an unusually pure and vibrant tone, impeccable intonation, and facile technique, while her interpretations are musicianly. That she charmed her hearers was evidenced by the sincere applause and many recalls accorded. She received numerous floral tributes, and was obliged to add several encores.

Adelaide Vilma and Hazel Gruppe

At the Town Hall on November 25, Adelaide Vilma, coloratura soprano, and Hazel Gruppe, pianist, were heard in an interesting program. Miss Gruppe opened with the Ricordanza, Liszt, and the Papillons, Schumann. Her second group contained two selections by Debussy and one by Albanez and Grovez. Her last group contained the Tarantelle by Ebel, Pavane by Ravell, and closed with the Erl-King, Liszt's arrangement. Miss Gruppe has a fluent technique and plays with fine nuance in interpretation. While

most of the selections were quite familiar to the concert goer, still she gave them considerable individuality in playing.

Clemente de Macchi was the accompanist for Miss Vilma, supporting the young artist in excellent fashion. Her first number, Lo, Here the Gentle Lark, disclosed a voice of pleasing quality. Her second selection, Caro Nome, was even more delightful and aroused the audience's sincere enthusiasm. Her last group contained three selections by Americans: Will o' the Wisp, Spross; Happiness, Edwards, and Answer, by Terry.

NOVEBER 26

Letz Quartet

Written in the '80's, Fauré's quartet for piano and strings brought forty-five minutes of refreshing variety in the program played by the Letz String Quartet at Aeolian Hall, November 26. Preceding and following it were Debussy's G minor and Ravel's F minor quartets, works of modernity, with much that this implies. Clarence Adler assisted at the piano in making the Fauré work enjoyable. The vigorous first theme, the short and stirring scherzo, which takes fleetest piano fingers to perform, and the exciting finale, all went well, earning the four participants recalls. A large audience was present on this, Thanksgiving, evening, attentively interested, and discriminatingly applauding.

Boston Symphony Orchestra

Carnegie Hall echoed to some unusual strains and sounds at the opening concert of the Boston Symphony Orchestra, when Henry Eichheim's Chinese Legend (600 A. D.) was conducted by Sergei Koussevitzky, and followed by Jacques Ibert's suite Escales (Ports-of-Call).

The Eichheim composition is the work of one who not only has an intimate acquaintance with the characteristics of Chinese music (Mr. Eichheim has spent much time in the land of the Yellow Dragon), but also is an expert writer for the modern symphony orchestra. In previous compositions, Mr. Eichheim has won recognition as a skillful and interesting transcriber of Chinese melody, color, rhythms, and general tonal atmosphere.

This Legend is an arresting piece of symphonic delineation, full of exotically suggestive material. There are tuneful passages, lyrical episodes, dramatic moments, and typical descriptive measures, particularly those employing the cymbal, xylophone, tom-tom, gongs, and other instruments of percussion favored by the pig-tailed makers of music. The Legend deals with the Handsome General who has killed the Ugly General. The latter's Beautiful Widow fights an avenging duel with her husband's slayer, but as the eyes of the antagonists meet, the pair succumb to love, and instead of killing each other, kill themselves. No more seductive and spicy music has been heard here in the modern repertoire, than this score of Mr. Eichheim. It is a highly important work.

Ibert's suite, which concerns itself with Tunis, Palermo, and Valencia, is merely pretty and spirited, but orchestrated with a number of clever and telling orchestral touches.

Bach's third Brandenburg Concerto opened the program and was given a broad, virile, and commanding interpretation.

Tchaikovsky's Pathetic Symphony closed the bill, and all its melodic appeal, passion, and dramatic thrills were set forth with irresistible eloquence by the leader and his men. The orchestra was in superb form, and has not played better here in many seasons. The audience showed its pleasure in unbounded terms.

NOVEMBER 27

Clemens-Maier

The last of Guy Maier's series of morning concerts for young people, at Aeolian Hall, had the cooperation of Clara Clemens, who sang with her usual vocal finish and musical intelligence, numbers by Schumann, Schubert, Reger, Wolf, Brahms, Arensky, Rachmaninoff, etc., accompanied beautifully by Mr. Maier.

That gentleman put much musical and emotional feeling and flawless technique into his renderings of MacDowell's To a White Pine, his own transcription of Fauré's Après un Reve, the Schubert-Liszt Erlking, two excerpts from Stevens' Robinson Crusoe, etc. As is the custom at these recitals, the player supplemented his performances with brief illuminative remarks, instructive, interesting, and slyly humorous.

Mr. Maier was scheduled to play Abraham Chasin's Rush Hour in Hong Kong, and spying the composer in the audience, he called upon him to perform his own work. After some modest demurrer, Mr. Chasin did so and gave also his Flirtation in a Chinese Garden. The auditors, young and old, applauded enthusiastically every selection on the program.

Hyman Rovinsky

Hyman Rovinsky quite surprised many of his hearers at his Aeolian Hall recital, November 27, with his masterly performance of an unusual program—termed "Contrasts and Concepts"—and his pleasant disregard for the common formula for such events. Each number was cleanly and beautifully given, all difficulties of phrasing and technique being as child's play to him. Although his interpretations throughout were most delightful and unusual, also of interest was his selection and grouping of his numbers. Mr. Rovinsky placed Debussy next to Rameau; three Chopin preludes he paired with two Casella pieces; Bach's Prelude and Fugue in A minor accompanied Franck's Prelude, Fugue and Variation in the grouping, both transcribed from the original organ arrangements, one by Harold Bauer and the other by Franz Liszt. Bartok's Six Roumanian Dances and Satie's Sonatine Bureaucratique travelled alongside Beethoven's G major sonata, and Liszt's Au Bord d'une Source was compared with Ravel's Jeux d'eau and Scriabin's Poeme Satanique, with Liszt's Mephisto Waltz. So one can see there was color aplenty and contrasts extraordinary. It was a program of which one would like to hear more.

[Additional concerts of the week will be reviewed in the next issue.]

William J. Guard—Impresario

William J. Guard stepped into a new role on Sunday afternoon, November 29, when he turned impresario and invited a couple of hundred guests to Ampico Hall to hear several young and talented artists perform. They were:

Hazel Glen and Eleanor Rogers, sopranos; Edythe J. Magee, contralto, and Fern Hobson Beecher, violinist, assisted at the piano by Carlo Edwards, assistant conductor of the Metropolitan. The artistic contribution of each won immediate favor. Among those present were: Mr. and Mrs. William Thorner, Mr. and Mrs. Berthold Neuer, Edward Ziegler, Earle Lewis, Giuseppe Bamboshek, Ellen Delossy, Nanette Guilford, Frances Peralta, Jeanne Gordon, Dorsey Whittington, Mr. and Mrs. Bruno Zirato, Mr. and Mrs. Paul Morris, Rhea Silberta, John Carroll, Mr. and Mrs. Lazar Samoiloff, Miss Samoiloff, and others.

Sir Edward Elgar Honored

LONDON.—For many years it has been the custom of the Royal Philharmonic Society of London to present one or two gold medals a year to those of the Society thought worthy of their favor. This year Sir Edward Elgar is the recipient. Moreover, he was invited to conduct an entire concert of his own works, an honor, we believe, unprecedented in the annals of the society. The presentation of the medal was made by Sir Henry Wood. A review of the concert will appear in the next London letter. M. S.



SYLVIA LENT

VIOLINIST

"She showed herself last night a thoroughly schooled violinist of tremendous tone, a sound musician, a player excelling in music, like the Paganini piece. The Sammartini song she played with subtle refinements of rhythm and a refreshing freedom from sentimentality. Miss Lent is free, indeed, from all weaknesses."—Boston Herald.

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CRITICAL COMMENT

Philadelphia Orchestra Concerts—Oct. 30-31, Nov. 3rd, 1925

Philadelphia Ledger, Oct. 31st, 1925. "Mr. Donahue showed himself to be an excellent pianist, with a fluent technique, a beautiful tone and splendid musicianship, all of which are demanded by the Rachmaninoff concerto. He scored a great personal success in his performance. The most important thing about this new piano is that it does not in any manner change or destroy the characteristic piano tone."

Philadelphia Bulletin, Oct. 31st, 1925. "In Mr. Donahue's skilful and sympathetic interpretation of the concerto the use of the new device was subtle and noticeable chiefly in the second movement."

New York Evening Post, Nov. 4th, 1925. "A good many musicians, Hofmann and Stokowski among them have expressed themselves with great impressment on the subject of the tone and pedal inventions that John Hays Hammond, Jr., has added to the piano. Lester Donahue has gone even farther and illustrated his feeling on the subject by a very beautiful rendering here in New York of the Rachmaninoff Concerto in C minor on the piano, with the Philadelphia Orchestra. I sat with two piano teachers during that concert, both musicians born as well as bred, and it was very interesting and moving to me to see how greatly they were moved by the new thing. . . ."—Sarah D. Lowrie.

New York Times, Nov. 10th. Recital. "The Liszt-Bach variations are especially suited to the best display of Mr. Hammond's device. They frequently utilize a broad and sonorous bass, resounding chords, and well contrasted registers of the instrument. Playing this music Mr. Donahue was able to bring to bear a tone of majestic roundness and sustained vibration, a marked difference of 'color' between voices and to do this with no loss to the characteristic tone quality of the instrument. Again a most appropriate place for Mr. Hammond's invention proved to be the chorale and the booming phrases of the scherzo, which need all the organ tone that the piano can master. There was sparing and judicious employment of the Hammond pedal in Debussy's exquisite Impressionism. 'Reflets dans l'eau,' and still more appropriate were the tolling of many bells in 'The Engulfed Cathedral.' It will be seen that most compositions performed were well chosen to illustrate the inventor's purposes. In a considerable measure they justified contentions and encouraged expectations. Mr. Donahue played a program with musicianship and his interpretations of Debussy were truly poetic."

In all of his concert engagements this winter, Mr. Donahue will use a piano containing the inventions of Mr. John Hays Hammond, Jr.

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CHICAGO HERALD AND EXAMINER, FRIDAY, NOVEMBER 20, 1925

Melius as 'Gilda' Takes Operagoers by Storm

PLAUDITS STOP PERFORMANCE

**New Star Wins Greatest Ovation
Since Marshall's "Aida"
Triumph; Voice a Revelation**

BY GLENN DILLARD GUNN

Luella Melius was acclaimed by the Chicago public an operatic star of the first magnitude, the reigning coloratura of the moment, last night at the Civic Opera's "Rigoletto" performance.

Appearing in the role in which Galli-Curci scored her sensational success eight years ago, she duplicated that event in all that pertained to the public's demonstration of enthusiasm and surpassed it by a wide margin in all that concerned the art of song.

She has everything that her famous predecessor had. The tone is exquisite, with all the warmth of a lyric voice and all of the coloratura's agility. She has the only perfect trill that I have heard on the Auditorium stage since the days of Tetrassini. She never offends against the pitch, after the manner of the diva she seems destined to replace.

The human voice is the greatest musical instrument. Mme. Melius made one realize that fact when she ran a scale with a lightness that no flute could match, with a speed that a master violinist would find it difficult to equal. When a voice so perfectly controlled has the fresh, luscious, youthful quality that is hers the ultimate in vocal art has been reached, in one direction at least.

* * *

Mme. Melius has also the advantages that attach to a youthful appearance. She is not precisely slim, but she is far from that curse of corpulence that most prima donnas struggle under. In the second act's electric moonlight she really looked the fragile girl of sixteen. With her fresh and perfect voice to sustain its noble melody, the "Caro Nome" was something to treasure in grateful memory; a shimmering loveliness of sustained tone, a cascade of limpid scale passages, capped by an effortless trill that brought the inevitable ovation.

The public shouted its enthusiasm. The performance stopped. Even after the cadenza Mme. Melius had to bow her acknowledgment for several minutes and when she trilled her way up the stair and vanished, still trilling, the applause followed her, called her back and again made conductor, chorus and orchestra suspend all activities while the multitude paid its tribute.

There have been but three such demonstrations in the Auditorium during the past twenty-five years. Galli-Curci earned the first. The second came to Marshall three years ago, when he broke up an "Aida" performance that was hardly under way with a delivery of the "Celeste Aida" that has since then become traditional at the Civic Opera. Mme. Melius stepped into distinguished company.

Not the least gratifying aspect of her success is found in the fact that she has been honored by her fellow townsmen as highly as any foreign star who has come to us. History has repeated itself and it would seem that the management's long quest for a successor to the great Galli-Curci is at an end.

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GLENN DILLARD GUNN
ALD-EXAMINER: "She has the only perfect trill I have heard of since Tetrassini. . . . There have been no other demonstrations in the Auditorium in the past twenty-five years."

HERMAN DEVRIES
AMERICAN: "I am ready to avowing that I have never heard a more exquisite, a more refined human voice—it has the flexibility of a Kreisler trill—veritable cascade of beauty."

MAURICE ROSENFIELD
NEWS: "Madame Melius has the most sensational success recorded with the Chicago Civic Opera since its organization."

EDWARD MOORE in
UNE: "There was a quality kind to fall in love with; a richness of all the notes; a flexibility seem like the first principle of an astonishing coloratura."

CHICAGO TRIBUNE, FRIDAY, NOVEMBER 20, 1925

Luella Melius Acclaimed at Debut in Opera

THE DAILY NEWS, NOVEMBER 20,
1925

MELIUS IN DEBUT HERE SCORES BIG SUCCESS

**Soprano Who Began Training in
Chicago Returns as Opera Star**

BY MAURICE ROSENFELD

Back to the city to which she owes her early musical training, Luella Melius, coloratura soprano, came last evening and made her operatic debut as Gilda in the repeated performance of Verdi's opera, "Rigoletto," at the Auditorium Theater.

Mme. Melius, who appeared as guest, scored one of the most sensational successes that has been recorded with the Chicago Civic Opera Company since its organization. It must be stated that she deserved the tremendous ovation that she received after the second act.

In beginning a review of her performance we make the statement that we have seldom heard such a perfect trill as she has. Her voice is of delicate, lyric quality. It has a remarkable flexibility, which in scale passages is not only agile but also of so fine tonal texture that not merely are notes sung but they have a definite timbre.

Has Excellent Stage Presence

With these vocal gifts she also has the operatic stage manner, a pleasant ease of movement, a certain well-poised carriage and a comeliness of person. She sang "Caro Nome" with artistic detail, with vocal clarity. It was musical phrasing and clarity. It was indeed an indisputable argument for American operatic artists, and in Mme. Melius we possess another star who belongs to us, and particularly to Chicago, where she began her musical career, and where she was first taught the art of singing.

FEW ENGAGEMENTS

AVAILABLE NOW

Prior to Return to Paris Opera

Triumph Climax of Visits Here in Concert

BY EDWARD MOORE

For nearly eight years Amelita Galli-Curci has been an almost unqualified operatic admiration of mine. Last night another artist came near to taking her place in my professional affections. She is a Chicagoan, at least a former Chicagoan, named Luella Melius. Curiously enough, the event took place in the same opera, Verdi's "Rigoletto."

In former days Luella Melius went by the name of Luella Chilson Ohrman. Under the one name or the other she used to make concert appearances hereabouts, and she was good. In fact, she was uncommonly good. Since that time she has beaten, apparently successfully, at the operatic doors of Europe. Last night she made her American operatic debut at the Auditorium.

It often has been noted that the Chicagoan who aspires to operatic honors has just about the hardest time of his or her life when the hour comes to sing opera in Chicago. I do not believe that Mme. Melius had any less ordeal than any of the others. No one can deny that in her first appearance, the scene between her and Cesare Formichi in the second act of the opera, she was preoccupied, not to say breathless.

But as she attained serenity, got her second wind, as we say in athletics, there was much the same sort of thing as happened when Galli-Curci made her first appearance here. There was quality of voice of a kind to fall in love with. There was a range that made light of all the notes that Verdi wrote into his score, and a flexibility that made them seem like the first principles of singing. By the time she had finished her scene with Charles Hackett and had embarked on the justly famous "Caro Nome," the evening was one of the pleasant, not to say exciting, events of this or any other season.

I do not wish to take up your and my time discussing technical matters of singing, but Mme. Melius is a quite astonishing coloratura singer. Cascading displays pour out with the most disdainful ease; her trill is something to marvel at for its accuracy and quality. And everything is delivered in this warm, caressing voice of hers.

Wherefore, as nearly as can be told from the first item of an at present unknown repertoire, another Chicago singer arrived without argument.

CHICAGO EVENING AMERICAN,
FRIDAY, NOVEMBER 20, 1925

Wisconsin Girl Accorded Great Opera Ovation

BY HERMAN DEVRIES

Another American singer made a triumphant entry into local operatic lists last night—a singer fresh from successes in Europe—and who hails from the lovely, but unsung town of Appleton, Wis.

Her name is Luella Melius, known many years in this section of the world as Luella Chilson.

It is such a pleasure to record the success of an American artist that I believe a little biographical data for the encouragement of ambitious aspirants to fame, might not be amiss. Luella Chilson was for several years a "free scholarship" at the Chicago Musical College, where she graduated with the highest honors under the direction of a local teacher of that institution, under whose auspices we remember that she "nobly" survived test of her ability by a performance of Micaela in "Carmen" at the Auditorium Theater, and later sang Philine in "Mignon," when Arthur Bissell put on the opera at the Illinois Theater.

Pupil of De Reszke

Then Miss Chilson went to Paris and studied under the guidance of the late Jean de Reszke.

For her first appearance here, she chose a very difficult role—that of Gilda in "Rigoletto," which demands a voice possessing both coloratura and lyric character, range, agility, endurance and the plasticity to reflect emotion.

Let me say immediately that Miss Melius' reception by the public was a prolonged ovation after the celebrated "Caro Nome," by which La Galli-Curci leaped into sudden fame.

Tribute Upon Tribute

The audience applauded not only that aria, but every concerted number wherein Miss Melius had a part—and curtain calls were a series of tributes that left no doubt of the impression she had made upon the none too easy to please patrons of the Auditorium.

For my part I am ready to go on record as avowing that I have never in all my life heard a more exquisite, a more remarkable trill in any human voice. It has the fleetness, the accuracy, and the quality of a Heifetz or a Kreisler trill. Her coloratura is a veritable cascade of beauty—and the quality of this soprano is very pure, clear, fresh and astonishingly girlish.

In fact, Miss Melius' entire stage personality has undeniable youth and temperament.

Acting Is Intelligent

Her acting shows decided freedom from stilted convention—it is intelligent, analytical. She illuminates the familiar traditions with a variety of individual touches that give character a more human semblance and less that of a marionette.

Besides all this, her evident desire to please, her whole-hearted zeal and sincerity, might have won the public even if she had been less the artist.

Notwithstanding her very certain triumph, I venture to suggest after hearing the third act, that Miss Melius would be doubly successful in roles of the pure coloratura type.

There was no change in the remainder of the excellent cast.

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In music, as in many other things, what is cheap is expensive.

The art of living and the art of listening have kept close step in their development in this country.

If classical music stands for form, it cannot be said that modernistic music stands for reform.

Nearly all of the terrible aftermath of the war has passed, except the worst of the modernistic music.

Gold continues to flow to America from Europe—notwithstanding the princely sums paid here to the musical artists from across the seas.

Nearly all things look brighter in the morning, but that doesn't include some of the notices of one's recital given the evening before.

One hears that difficulties between Max von Schillings and the Prussian Kultus Ministerium have led to the departure of the former from his post as director of the Staatsoper, Berlin.

One of the "grand old women of music," Lilli Lehmann, celebrated her seventy-seventh birthday at her home in Grunewald, near Berlin, on November 24. She has not sung in public for the last four years but still continues to teach regularly.

In another column of this issue Joseph Regneas presents further his interesting argument in favor of the abolition of advertising of free scholarships in voice. Those interested in the subject will not fail to read it.

For the gala testimonial concert last Sunday night at the Metropolitan Opera House, commemorating the centenary of Italian opera in New York, Giulio Gatti-Casazza summoned a great list of stars including Ponselle, Jeritza, Gigli and Martinelli, and also gave all his conductors a chance. It was a long and rich program which included three numbers from Rossini, whose Barber of Seville opened the ball for Italian Opera in this city exactly 100 years previous, November 29, 1925. (See special article in this issue.) They were the William Tell Overture, conducted by Papi; the familiar aria of Figaro from the Barber, sung by De Luca, and the Cenerentola over-

ture, conducted by Serafin. There was an audience that crowded the house and enthusiasm that would have stirred the heart of the old composer—epicure could he have been present.

The Cleveland Civic Music Association announces an entire week, seven performances, of the Chicago Civic Opera, opening February 15. Later on the Lake City will have ten days of the Metropolitan Opera. The total number of opera performances in the season will entitle Cleveland to rank next after New York and Chicago next year.

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, will have a busy January. On leave from his home post, he will, as already announced, direct six concerts of the New York Symphony Orchestra, and also, as has just been made known, three concerts of the Boston Symphony Orchestra.

It must have warmed the heart of Felix Weingartner to see how Vienna remembered him as an operatic conductor when he appeared recently as guest at the opera of which he was so many years the efficient director in pre-war days, and conducted three performances. All Vienna flocked to see and applaud him. Incidentally, word comes that "the performances were wonderful, miles above what is customary here on the orchestral side."

The Chicago North Shore Festival Association offers a prize of \$1,000 for an orchestral work by an American composer. Scores must be sent bearing motto and accompanied by sealed envelope containing name of composer, with corresponding motto on outside. It must not exceed fifteen minutes in performance and must be submitted before January 1, 1926, to Carl D. Kinsey, 64 East Van Buren street, Chicago, Ill. Another opportunity for American composers!

The persistent reports that Paderewski will not play in the national capital have been cleared up at last by the announcement that he has volunteered to give two concerts there for the benefit of the American Legion endowment fund for disabled soldiers, and that the Legion has accepted. It is a fine gesture on the part of the eminent musician and statesman. These concerts correspond to those he gave in London last season for the benefit of a similar fund there, which resulted in the conference of knighthood upon him.

The Musical Round Table, holding an informal discussion on the subject of the agitation to suppress advertising of free scholarships, invited Dr. Noble of the Juilliard Foundation, in charge of an institution where there are nothing but free scholarships, to be its guest. Dr. Noble declined. The Federation of Women's Club of the City of New York, having decided to do something constructive for music this season, held a preliminary conference last Monday afternoon to form plans to that end. Representatives were invited from eight leading musical organizations and institutions in the city. From seven of the eight, acceptances were received. Dr. Noble of the Juilliard Foundation declined.

SIGHT READERS

A correspondent, having great faith in our magazine, asks the following question, which has been the cause of much argument, it seems: Is it possible for any one to read at the correct tempo and without any previous study such compositions as the Liszt rhapsodies, Campanella, and the A Minor Etude of Chopin? In the opinion of our correspondent such persons "simply don't exist" and to perform such a feat is a physical impossibility.

Quite right—a physical and mental impossibility. To quote the exalted though obsolete language of the immortal Shakespeare, "it can't be done."

And yet there are wonderful, amazing, sight readers. What they do seems quite impossible to us ordinary, average musicians. As an example of what can be done, and could be done even more than a hundred years ago—and sight reading as well as all technique has greatly improved since that time—one may cite the first performance, December 23, 1806, by Clement, of the Beethoven violin concerto "without rehearsal, at sight." It is known that the violin solo part was played at sight at the concert, and it is probable that the orchestra also played at sight.

Also we have seen some of the great musicians perform real wonders of sight reading, reading not only from the printed page but also from the manuscript, from orchestra scores, and reducing all sorts of chamber music combinations to the scope of the piano.

The great musician is indeed a wonderful combination of mentality and muscle.

American Taste

A noted violinist who has made a large number of records for talking machine companies was in the office of the MUSICAL COURIER recently and recounted some of his experiences in the matter of popular taste. Popular taste manifests itself in sales. One may think that if a successful artist makes records the records are sure to sell. So they do, but they do not all sell equally. The difference in equality is controlled by the taste of a public for the music as well as the taste of the public for the artist. In other words, even the most popular artist cannot popularize music that does not possess the elements of popularity.

And hereby hangs a tale, and a rather sad one at that. We like to believe that American taste is high. We have all sorts of evidence at hand that it is high. Does not the American public patronize the recitals of the great where only classic music is played? Are not the symphonic audiences large and uniform even when the driest of dry music is played? Does the public not applaud heartily and with evident gusto the music of the severest of the severe? Then how are we not to assume that the public taste is high?

But, alas! the sale of talking machine records, if we are to accept the testimony of our friend the maker of them, tells a very different story. We hear of classic music played in classic manner that failed to attain any large sale even when played by a great and popular artist. We hear of the same music played by the same artist, but popularized a bit in rhythm and mode of performance, having a sale of many thousands in a single month. The public taste is not really in favor of the austere. It wants its music jazzed up, not made into jazz, but its classic austerity a little enlivened by the players' mode of performance.

That sounds very bad. It sounds as if our public was unable to understand the real thing. It sounds as if there might be some truth in the argument of the jazzers that common sense in music calls for the popularizing of the classics by making fox-trots of them. Nor will we attempt to explain it away. Our informant was too definite in his statements and quite too sure of his interpretation of his observations. The public, he said, simply did not have high taste. There is only the rarest classic that really gets a big sale when it is played in a genuinely classic manner.

It would be interesting to see some figures. One would like to have statistics of the sales of this or that record. One would like to know what of Bach, Beethoven, Brahms, Schumann, has taken the public fancy. One would like to know which of all the records made by big popular artists have sold largely and which have sold only in such limited numbers as the name of the artist would guarantee almost as a certainty no matter what he played.

We have heard it asserted many times that the American public proved its high taste in music by its purchase of talking machine records. We had visions of a greatly enlightened public, of father sitting at home evenings listening with rapt attention to a Bach chaconne or a Debussy nocturne, of jazz records getting dusty on their shelves while serious works of the world's greatest composers were worn out by the constant use of the recording needle, and so on.

Fancy dream, but quite aside from the fact. The fact appears to be quite the opposite. The fact appears to be that the great artists who record for the talking machines not only play really popular music, but sometimes (some of them, at least) permit liberties with the classics so as to make them popular. It reminds one of the man who does not like oysters but manages to get them down by the application of generous portions of tabasco, horse-radish, lemon and salt, until, though he eats the oyster, he is quite unaware of anything but the pungent and stinging sauce.

It would not be difficult to philosophize upon this subject. The questions might be asked: Shall we encourage the public to accept the classics in any guise? Or shall we insist upon educating the public taste by feeding it upon unsavory viands until it gets a liking for them?

The answer is very simple: Either way is wrong, both ways are wrong. And you can play jazz or jazzed classics to the public forever and yet never reach a point where it will like the classics unjazzed.

VARIATIONS

By the Editor-in-Chief

The circulation of the MUSICAL COURIER now has reached such proportions that the paper is known in every corner of the globe where culture has penetrated. We are particularly pleased to note that in the large stream of autumn subscriptions which poured in for the new season the proportion of professional musicians was very small. Strange as it may appear at first blush, this state of things is an actual source of pride and pleasure to us, for not only does it prove that the MUSICAL COURIER is widely read by the general public, but a reference to our circulation lists and comparisons with sectional and national directories of musicians show also that we already number among our subscribers practically every professional musician in America and Europe. The only professional musicians who do not read the MUSICAL COURIER are either dead or spending their spare time selling Florida real estate.

There is a quotation in a letter received by us from E. D. G. (which we shall answer at a later date) that calls for immediate correction. Our correspondent says that "Liszt was considered to be half Jesus and half Caligula." Poor Liszt! He had many peculiarities, but never, even under strong provocation, did he display the sanguinary traits which characterized the earthly career of the perverted Roman emperor. No one could have blamed Liszt had he developed a homicidal mania while listening to the plethora of piano playing which the little city of Weimar produced during his lifetime, but he endured it all most amicably and never winced—in fact, he got so that he finally liked it. Now for the correction: When Liszt took orders as a lay priest, Heinrich Ehrlich, the Berlin pianist, teacher and critic, who had stabbed many a celebrity with an epigram, said of Liszt that he was "half Jesus, half Cagliostro," and there was more truth than poetry in the sentence.

On one occasion when Ehrlich was the critic of the Berlin Tageblatt he gave a recital and wrote his own review of it under the title of "My Concert." His career as a critic ended shortly after he reported a Berlin recital by Moriz Rosenthal, and made several musical slips in his article. Rosenthal wrote a letter to the Tageblatt, which published it together with Ehrlich's reply. Thereupon a polemical warfare ensued between the two, in which Rosenthal's wit, sarcasm, and superior knowledge of musical art and history routed Ehrlich so completely that he resigned from the Tageblatt. Later he published an interesting book of memoirs called *Fifty Years of Artist Life*.

Another good symphony program without a symphony was that of Fritz Reiner with the Cincinnati Orchestra, November 27 and 28. It presented Cimarosa's overture, *The Secret Marriage*, the Scarlatti-Tommasini suite, *Good Humored Ladies*, Casella's suite, *La Giara*, and his *Partita*, for piano and orchestra, with that interesting composer-pianist as the soloist.

Certain modernistic composers are denying indignantly that the latest poison gases have been compounded from their works.

Paderewski continues to hold his public, whose fancy still creates about him an aura which it does not associate with any other pianist. And cavil as one might, at some technical slips and exaggerations in dynamics, Paderewski's art has lost none of its authority and musical effectiveness. His interpretations are deeply thought out and felt, through the medium of a high order of intellectuality. The man's personality remains significant, compelling, and a matter of puzzlement to his pianistic colleagues. One cannot speak of his rivals, because in what he delivers and stands for, he has none.

Qualities necessary to become a successful musician: Ability, alertness, amiability, application, appreciation, accuracy, activity, acuteness, adaptability, audacity, brilliancy, broadness, character, consideration, carefulness, comprehension, common sense, coolness, cheerfulness, cleverness, decision, discrimination, diligence, energy, endurance, experience, efficiency, enterprise, enthusiasm, facility, frankness, firmness, fortitude, force, faith, grasp, grit, humor, imagination, independence, intelligence, justice, knowledge, mastery, method, nerve, originality, persuasion, perseverance, prudence, power, patience, precision, pugnacity, quickness, resourcefulness, reliance, reliability, responsiveness, system, sympathy, strenuousness, speed, skill, stability, thoughtfulness, training,

tact, thrift, thankfulness, tolerance, temperateness, versatility, wisdom, willingness, will, wariness, watchfulness, zest, zeal. That's all!

Judge Bordwell—It seems to me I've seen you before.
Prisoner—You have, your honor. I used to give your daughter singing lessons.

Judge—Twenty years.—Exchange.

George Antheil, of South Trenton, N. J., and Paris, France, who had out-Stravinsky'd Stravinsky years ago, recently got himself "lost" in the wilds of Africa, but upon his safe return tells the reporters he has "brought back a rich store of the strange rhythms which he set out to find." That's one way to find 'em. The other is to stay at home.

We come across a comic little verse which Wagner wrote in Paris and sent to Kietz, the painter. The funny little poem read as follows:

Im wunderschönen Monat Mai
Kroch Richard Wagner aus dem Ei,
Es wünschen viele, die ihn lieben
Er wäre lieber drin geblieben.

Veron's advice is worthy of consideration: "The only way to explain a sonata is to play it."

In these days of jazz triumphant with the saxophone as principal aid and abettor, why does not some one produce Debussy's *Rhapsody* for saxophone solo with orchestra? Nothing could be more timely.

The Locarno congress fixed all kinds of peace except between Jeritza and Gigli.

Our turf reporter reports that one day last week saw three musical horses starting in races at Lexington and Bowie. They were Bodanzky, Symphony

and Music Shop. All lost. The reporter adds: "Bodanzky's tempo was too slow, Symphony's movements were not fast enough, and Music Shop closed up after a good beginning."

We have always had the pony ballet, but now a local dramatic critic calls our attention also to the bony ballet.

"Chrysler stock drops," says a headline. Kreisler stock never does.

We simply do not believe some of the musical stories we hear. A Chicago exchange springs one of them. Here it is: "An American who has just returned from a European tour tells of attending a Bayreuth performance conducted by Siegfried Wagner. Next to the listener sat a motherly woman from a Western State, the wife of a very rich cattleman. The old lady was chatting with a Russian countess, who asked: 'Don't you think that Damrosch is the best conductor in your country?' 'Well, now,' was the affable reply, 'I don't think I ever rode on his car.'"

The latest advice to critics comes via Berlin: "Critics should not sit before a work and say, 'Do I like it?' but 'What is it?'" That is precisely what the critics frequently are compelled to do these days.

One hundred per cent. Americanism: Two persons playing Chopsticks on the piano.

A Chicago lady teacher advertises as follows: "I include in my technical training the inculcation of laws governing leverages of playing mechanism in relation to resistances. Also full development of smaller leverages under such conditions as will absolutely procure right muscular reactions. Such development in combination with Musicianship and Scientific Piano Posture brings about a natural application of resilient so-called 'weight playing.'" In other words, the lady gives piano lessons.

LEONARD LIEBLING.

TUNING-IN WITH EUROPE

In view of Otto Kahn's recently published pronouncement as to the functions and duties of an opera house such as the Metropolitan, it is interesting to read the extracts of similar declarations published by the heads of two other opera houses, to wit, those of Berlin and Vienna.

The Berlin Opera considers its chief duties with respect to repertory to be (1) to cultivate the classical masterpieces, and (2) to be a pioneer of contemporary art. To quote: "Quite independent of the personal opinions of the management as to the respective works, the Staatsoper acknowledges the duty to place before public opinion the noteworthy creations of the present day, and so to contribute its share toward a classification of the contradictory musical situation of today." Thus the Staatsoper explains to its patrons the production of such works as Krenek's *Swingburg* and Stravinsky's *Story of the Soldier* last season, and the preparation of Alban Berg's *Wozzek* and Bartok's *Marvellous Mandarin* for the present one.

The Vienna Opera, poor as it is, recognizes, in a statement by Director Schalk, that the great works of today (among which he includes Elektra, Die Frau ohne Schatten, etc.), must be kept "safe from the inclinations of the day" and be "intensively" cultivated. And, while it is not possible to set the gigantic apparatus of the opera house in motion for all those novelties which are "marked with the stigma of failure," the institution, conscious of its obligation, promises at least one work of this character as well. In other words, an opera house supported by the state feels that it must produce not merely successful works (in a box office sense) but works which represent creative experiments and which are bound to fail as box office "draws." Is it too much to expect that a privately endowed institution has a similarly ethical creed?

In the same number of Anbruch (Vienna) which publishes these excerpts, there is a list of fifty-odd Central European opera houses which have announced novelties for this winter. The list is amazing, and as a record would be worth reprinting in full. But a few random selections of the more important works will suffice here. Thus Janacek's *Jenufa*, which was not exactly a triumph in New York, is being presented this year in fifteen German towns outside of Berlin, where it is in the repertory since last year. Strauss' *Intermezzo*, already pro-

duced in all the larger cities, is being done in a dozen or more places like Weimar, Halle and Osnabrück. Busoni's *Faust*, a very difficult, problematical work, is being produced (besides Dresden, where it had its premiere) at Weimar, Karlsruhe and Duisburg. And Frankenstein's *Li-tai-pe*, which had a successful premiere in Munich, is scheduled for a half dozen other towns.

But the novelties are by no means confined to German works. Puccini's *Turandot* is being prepared, simultaneously with the Italian production, in Dresden and Cologne. Wolff-Ferrari's *Quattro Rusteghi* at Barmen and Aix-la-Chapelle. Respighi's *Belfagor*, after Hamburg, is coming out in Düsseldorf, and Pizzetti's *Debora e Jaele* at Frankfurt. Prokofiev's *Love of the Three Oranges* is on the bill for Berlin and two other towns; and places like Mayence and Münster are trying their hand at Stravinsky's *Mavra*. Prague's German Opera, after Ravel's *L'Heure Espagnole*, is giving his *Enfant et les Sortilèges* a chance.

The list is endless. It is not a question of money, apparently; it is a question of arousing public interest. If the public is interested in new art it gets new art; if it is interested in artists it gets those. And—usually—it is interested in what it is told to be.

The historians who contend that conducting, as we know it, with a baton, is a development of the eighteenth and nineteenth centuries, seem to have overlooked Pepys and his Diary. At any rate, Robin Legge in a recent *Daily Telegraph* quotes the following entry of June 6, 1661:

"My head hath ached all night and all this morning with my last night's debauch. Called up this morning by Lieut. Lambert, who is now made Captain of the Norwich, and he and I went down by water to Greenwich and eat and drank and heard musique at the Globe and saw the simple motion that is there of a woman with a rod in her hand keeping time to the musique while it plays, which is simple, methinks."

And to think, too, that it is not a man who may thus claim the distinction of being the first baton hero on record, but a forerunner of Dame Ethel Smyth!

"The silk-top-hat has vanished from the streets of London and is now almost exclusively worn by naked negroes in the tropical forests and steaming swamps of Central Africa. There are no longer any fetishes to be found on the Congo: they are all in the windows of the Parisian art-dealers in the Rue de la Boetie."—Cecil Gray.

C. S.

TODMORDEN

With the musical appreciation fiends busy all over the Anglo-Saxon world we ought not to have to worry about the next generation. And yet we have our doubts. Will children's symphony concerts and music talks necessarily make music lovers? We haven't seen Shakespearean audiences grow very much since Shakespeare is a part of the public school curriculum. What we will have to struggle to maintain, in the face of the mechanical devices of this age, is the active cultivation of music by the amateur. A little real piano playing by the child, however imperfect, will go farther towards an understanding and love of music than all the talk and all the music, canned and otherwise, that you can precipitate "at" him. Here are some sensible words by Prof. Stewart Macpherson, a pioneer of the "appreciation" movement in Great Britain:

Some teachers make the lesson an opportunity for a great deal of sentimental high falutin' talk about the beauty of music and tell the children they ought to admire certain things. They ought to take great care not to force the tender plant called appreciation. Silly anecdotes about the composer should not be substituted for the music itself, and teachers should not talk of nothing but the form of music, though that is much easier because it can be crammed from a book.

What can be done in the way of fostering appreciation in a practical way has just been proven by a young man in the little town of Todmorden, in the industrial section of England, who has gathered together a number of boys under fifteen and has taught them to sing—not merely the usual part-songs, but operas, if you please. Musical authorities have actually traveled to Todmorden and listened in amazement to unabridged performances of The Magic Flute and Rimsky-Korsakoff's Coq d'Or, sung (the men's roles transposed an octave higher), acted and staged by boys! These boys, if they do not land on the stage, will certainly sit in the auditorium when they grow up—and what an audience they will make! What is possible in Todmorden should be possible anywhere in the world.

NOT TO BE BOTHERED

According to the Austrian papers, there is at least one good burgher of Salzburg who has a decided

grudge against that city's most famous son, Wolfgang Amadeus Mozart. Unconscious of the consequences, this good man, a tailor by profession, has rented a small dwelling place in the house on Makartplatz, Salzburg, known and made distinguishable as "Mozart's Dwelling House." His little shop and apartment have been a place of pilgrimage for years by innumerable tourists in quest of Mozart relics—and vainly so, since no trace is to be found there of the Mozart family aside from the inscription in front of the house. The good tailor's patience has now come to an end, and in order to stop further annoyance from unwelcome visitors he has put another inscription on the front wall which reads: "Nothing of Mozart is to be seen here."

AN ANCIENT RHYME

That the amateur musician is not exclusively a modern nuisance is proven by the fact that as ancient a poet as Leonidas of Alexandria wrote of him. The clever translation is by F. A. Wright, in The Poets of the Greek Anthology:

Without one single stop the whole night through
Johnson performed upon his piccolo.
His neighbors one by one were dying found;
None could withstand that fierce crescendo sound.
When morning came deaf Tom alone remained
He'd lost his hearing, but his life he gained.

JAZZ

Percy Scholes, in the London Observer, says in other words exactly what the MUSICAL COURIER remarked a long time ago on the subject of jazz:

If jazz music is to rise to the level of symphonic music, it must do one or both of two things—become flexible enough to express a variety of emotion, like the "romantic" school; develop a sense of beauty like the "classical" school. Tied, as it necessarily is, by rhythmic limitations, it can do neither; while, and, in any case, the small harmonic variety, which seems to have become an unshakable convention, stands as a stone wall in the way of progress. Two qualities, and two only, can jazz music claim—the composers and arrangers score adroitly; the performers, within meager bounds, show a strong sense of rhythm. But the clever scoring amounts in the end to little, since the ear soon tires of the oily tone of the saxophone, the rasp of muted trumpets, the shudder of the trombone tremolo, and the nasal twang of the banjo sforzando. These are all effects of strongly individual color, but most of them are like powerful condiments. Who can make a meal of mustard?

eration. In every home of each choral club member, an average of four to five persons will be hearing about music throughout the year. In shops, in factories, in offices, again, as many will hear of the doings of the choral club and come under the influence of good music.

When the concerts are given, from four to ten persons, all interested in the participant of the choral club, will attend the concert to hear and see their child, relative, neighbor or friend upon the stage, so that in a small city with a choral society of 100 members there will be at least 1,000 persons who have some direct contact with good music.

This will create work for the music teacher—it will also stimulate the thought to bring an orchestra together, which often can be made up wholly or in part of musicians living in the city. A conductor will be required—people will not sit at home listening to the inanimate radio, but would rather attend the animated rehearsals of a fine work. In this way audiences for the fine visiting artist will be created; the offering of oratorios will give work to our American artists for there are no oratorio and concert singers in the world who, as a whole, can compare with our fine American singers; and the booking agents will again be actively and profitably engaged.

At present the composers of choral music have absolutely no chance to have their works heard. The forming of the choral organization will give them the much needed and desired opportunity, and stimulate them to greater activity and zeal.

To accomplish all this we must put our house in order, protect and strengthen the student, and place the instructor in a proper working position. The first step necessary is to abolish the harmful practice of the "advertising" of free scholarships. Several instructors have already pledged themselves never again to advertise free scholarships nor to permit any institute or individual to advertise free scholarships in their name, and I anticipate that every instructor in this country will follow suit. We will then use our good offices to persuade all endowment funds and colleges to do likewise.

I am enclosing a copy of the resolution unanimously carried by the Musicians' Club of New York at its last meeting, and the motion unanimously carried at the New York Singing Teachers' Association on November 10 is the same in effect.

It would be helpful if every teachers' association and every music association throughout the country would take up this question and place itself on record in a similar manner, and I suggest that you make these facts known and ask that such resolutions be sent to you as a matter of record as a help to students, to teachers and to music in general.

With appreciation of your kind offices,

(Signed) JOSEPH REGNEAS.

Regular Meeting of the Musicians' Club of New York, Chickering Hall, New York, Wednesday, November 4, 1925.

Motion, that the Musicians' Club of New York expresses itself as being against the "advertising" of free scholarships, by foundations, institutions and private individuals, because it is detrimental to the student, to the teacher and to the advancement of music in every form.

The motion was seconded and carried unanimously.

San Francisco to See American Opera

Details of the first American presentation of the Charles Templeton Crocker-Joseph Redding opera, Fay Yen Fah, are announced. The season, directed by Gaetano Merola,

HOW THEY LOOKED THEN



JASCHA HEIFETZ,

when he was ten years old, was already known as a child prodigy on the violin. He is one of the few who have fulfilled the promise of childhood days.

will embrace two weeks, beginning January 11, at the Columbia Theater, San Francisco. Fay Yen Fah was given its first presentation at Monte Carlo last February, under the direction of Raoul Gunsbourg, and through his courtesy San Francisco will hear practically the same cast as appeared there, with the exception of the baritone rôle, which in the American performance is to be sung by Joseph Schwarz.

During the season, Toti dal Monte, famous coloratura soprano, will make her first operatic appearance in this city. She is to sing in Rigoletto, Lucia and The Barber of Seville. Dal Monte has never made a public appearance of any kind in the West. C. H. A.

MUSICAL COURIER READERS

Joseph Regneas on Free Scholarships

November 20, 1925.

To The MUSICAL COURIER:

I beg to thank you for the very efficient way in which the proceedings of the New York Singing Teachers' Association meeting, held at Carnegie Hall on November 10, were written up, and also for the prominent space you gave to this very important matter in your publication.

There are two very salient points, however, particularly stressed at this meeting, which failed to find their way in your report, viz: that free tuition has always been given and always will be given to talented students who cannot afford to pay. It is the "advertising" of free scholarships, which has been condemned by an unanimous vote of the Musicians' Club of New York and by the New York Singing Teachers' Association, and although I speak without authority of the Cleff Club, by material distributed by that body I see that they also condemn the system of "advertising" free scholarships. Other musical organizations are taking this matter up for serious consideration and even special meetings are being called by independent bodies of men and women to consider the question seriously.

The second point upon which I laid particular stress and which is the outstanding objection, is the bad influence upon the student bodies throughout the country, completely depriving them of their "sense of values" and of that one essential to all success, effort.

May I make clear to you at this time and to your readers that this campaign against the "advertising" of free scholarship is but the first step towards the readjustment of musical conditions in this country. We are aware of the difficulty experienced in securing public support for artists and recitals and concerts. People have gotten out of the way of buying seats for musical entertainments. The great blessing which has just come to us in the form of the radio has not yet been adjusted, since it works as a hardship for many. The managers and booking agents have been badly hit. The artists themselves have little or nothing to do. The student must be better protected and given a proper prospectus and kept from entering a field already overcrowded. The trustees of large endowments, who in my opinion are working altruistically, must be informed, so that they may, with better understanding, extend the helping hand where it will uplift and really be helpful instead of weakening the receiver.

The reflection of the proper adjustment of these factors will resolve itself into larger funds being created for the development of music among the people, and not mistakenly used to hurt the rising generation of singers and teachers.

The people can only be educated to the point of proper appreciation by personal participation in music.

I realize that any effort honestly exerted will help, but to secure personal participation must always be the main endeavor, if music, the "greatest influence for good in the world," according to Augustus Juilliard, is to come into its own.

When we can muster together a choral body in every city in our Great United States, we will immediately lay the foundation for music appreciation with the rising gen-

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesqui-centennial Ass'n., Independence Hall, Philadelphia, Pa.

Hoch Conservatory of Frankfurt—2,000 marks (\$500) for a chamber music work for strings. Compositions must be submitted by December 31, to the Hoch Conservatory, Eschenheimer Landstrasse, 4, Frankfurt, Germany.

Sonzogno Publishing House—25,000 French francs for unpublished song or chansonette in dance rhythm; poem in English, French, Spanish, Italian or German. Manuscripts must be in by December 15. For further particulars address Sezione Concorso, c/o Sonzogno, via Pasquirolo 12, Milan, Italy.

Washington Rubinstein Club—\$100 for women's chorus in three parts, open to American citizens. Compositions to be submitted by December 15. Complete details may be secured from Mrs. Harvey Lee Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbot, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$500 for three-part chorus, women's voices, medium difficulty; \$100 for song by woman composer; \$100, cello solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Serge Korgueff—Violin scholarship in Boston Conservatory of Music. Competition in December. Details on request. Address Prof. Serge Korgueff, c/o Boston Conservatory of Music, 250 Huntington Ave., Boston, Mass.

FOREIGN NEWS IN BRIEF

NEW BALLET FOR DIAGHILEFF (London)—Zephyr and Flora, a new ballet by M. Dukelsky, has just been produced by Diaghileff's troupe at the Coliseum. Massine arranged the dances and M. Braque designed the scenery and costumes. The ballet as a whole had a highly successful premiere both with the critics and the public. M. S.

PARIS CELEBRATES ARMISTICE DAY (Paris)—An excellent performance of Berlioz' Requiem was given on November 11 in the Chapelle des Invalides. An ensemble of three hundred consisting of the Colonne Orchestra, chorus and brass band was conducted by Gabriel Pierné, and the tenor solo was sung by Gabriel Paulet. M. S.

VIENNA HONORS FALL'S MEMORY (Vienna)—A memorial performance for the late Leo Fall was given at the Carl Theater, where most of the composer's operettas have first seen the footlights. Die Kaiserin, one of Fall's most popular operettas, was chosen for the event, and this was, strangely enough, the first Vienna performance of the piece in its original form. Under the Hapsburg regime the plot and title of the play had to be altered by Imperial command, out of reverence for Empress Maria Theresa of Austria, the central figure of the piece. P. B.

SALZBURG FESTSPIELHAUSGEMEINDE IN TROUBLE (Vienna)—The Salzburger Festspielhausgemeinde is in serious financial troubles. In order to run the 1925 festival and to rebuild the Reitschule into a festival theater, it contracted a debt of eighteen millions of crowns. The hoped-for American loan has not materialized, and the society, now in bad straits, is approaching the Austrian Government for help. Nevertheless they are announcing elaborate plans for the 1926 festival which is to comprise performances of Don Juan at the festival theater, of Mozart's Il Seraglio and Strauss' Adrienne at the Municipal Theater, as well as an open-air revival of Everyman (again in front of the Salzburg Cathedral) in addition to some performances by the ballet of the Vienna Opera. The Vienna Philharmonic is again to undertake the orchestral functions, with Schalk, Muck, Strauss, Bruno Walter and Reinhardt in charge of the performances, and with Clemens Krauss—a newcomer to the festivals—conducting a number of concerts and operas. B. P.

Gorsky Pupil Scores Success in Opera

Another laurel was added to the list of successes of Bella and Sa Gorsky, prominent voice teachers and coaches, when their artist-pupil, Anastasia Rabinoff recently made her bow in opera with the San Carlo Opera Company at Detroit (Mich.). Miss Rabinoff's success as Santuzza in Cavalleria Rusticana was nothing short of remarkable. The press in reviewing the performance commented in high terms on the singer's beautiful voice, natural histrionic ability, engaging stage presence and fine training, predicting a great future

for the new artist. Mr. Gallo expressed himself as highly pleased with the results of Miss Rabinoff's debut, and although she was scheduled for only one appearance in Detroit, he immediately reengaged her for another performance during the second week of the Detroit season.

Miss Rabinoff has received her entire training at the hands of the Gorskys, who were former leading artists of the Imperial Russian Opera Company, to whose training she credits her success in the recital and operatic field. The Gorskys presented their talented pupil in recital in Minneapolis (Minn.) in June, 1924, and she made her Chicago debut in recital under the late F. Wight Neumann, both of which were added triumphs for these well known teachers. While appearing in Minneapolis for the third time in one season, Miss Rabinoff was heard by Henri Verbrugghen, noted conductor of the Minneapolis Symphony Orchestra, and he immediately engaged her as soloist with the orchestra for February 28, 1926.

After filling the remaining engagements with the San Carlo forces, Miss Rabinoff will return to the home of her teacher and divide her time equally between filling concert engagements and the study and preparation of new programs and opera roles.

Second Annual Meeting of the N. A. S. M. A. A. in Chicago

The second annual meeting of the National Association of Schools of Music and Allied Arts, held November 28, at the Hotel Sherman, Chicago, brought together a large group of the leading musical educators in the United States for a discussion of pressing problems relative to standards of accomplishment required for the various degrees, diplomas and certificates offered by the schools represented by their directors at the meeting. The business session of Saturday was preceded by a banquet on Friday evening, at which the progress and aims of the association were described for the benefit of the new members and a group of Chicago educators and critics. Distinguished guests were invited to address the banquet, including Dean Carman of Lewis Institute, Chicago, who spoke of the development of the North Central Educational Association and warned the National Association of Schools of Music against the pitfalls which are to be met in such an organization. Fannie Bloomfield-Zeisler, distinguished pianist, stressed the importance of applying the theoretical requirements to be laid down in the courses outlined by the association to the instrumental and vocal work which the students undertake as their major study. Dr. Frank Damrosch, of New York, endorsed the ideals of the association heartily, expressing the hope that through its efforts the fake music schools and degree factories should be speedily put out of business.

At the business session, Saturday morning, a report of the committee on ethics to be observed by members of the association was ordered to be distributed to the members for thorough consideration, action to be taken at the following meeting. The main discussion centered around the report of the committee on curricula. The association unanimously adopted the recommendation of the commission that the

degree of Doctor of Music hereafter be given only in its honorary form in recognition of outstanding achievement by musicians in this country and that schools desiring to award this honor first submit the name of their candidate for approval by an executive of the association.

The society re-elected its executive officers for the coming year as follows: Kenneth M. Bradley, president; Harold L. Butler, William MacPhail, Arthur W. Mason and Edwin J. Stringham, vice presidents; Charles N. Boyd, treasurer, and Burnet C. Tuttle, secretary. John J. Hattsteadt was elected to the Commission on Curricula as was also Edgar Brazleton; Charlton Lewis Murphy to the Commission on Ethics; Burnet C. Tuttle to the Commission on Publicity; Harold Randolph and Kate Chittenden to the Advisory Committee.

NEW YORK CONCERT ANNOUNCEMENTS

DECEMBER 3—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Maria Palesti, song recital, evening, Town Hall; Artistic Mornings, Plaza.

DECEMBER 4—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Biltmore Friday Morning Musicales.

DECEMBER 5—New York Symphony Orchestra, concert for young people, afternoon, Carnegie Hall; Carl Flesch, violin recital, afternoon, Town Hall.

DECEMBER 6—Philharmonic Orchestra, afternoon, Carnegie Hall; Cherniavsky Trio, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Charlotte Lund, opera recital, afternoon, Princess Theater.

DECEMBER 7—Corinne Rider-Kelsey, song recital, afternoon, Aeolian Hall; Mme. Martha Attwood, song recital, evening, Aeolian Hall; Paul Roes, piano recital, evening, Town Hall.

DECEMBER 8—Anna Robenne, dance recital, evening, Carnegie Hall; Colina Wright, song recital, evening, Aeolian Hall; Jacques Jolas, violin recital, evening, Town Hall.

DECEMBER 9—Renee Thornton, song recital, evening, Aeolian Hall; Frances Hall, piano recital, evening, Town Hall.

DECEMBER 10—Philharmonic Orchestra, evening, Carnegie Hall; Ruth Breton, violin recital, afternoon, Aeolian Hall; Eysie Beloussoff and Gabriellowitch, sonata recital, evening, Aeolian Hall; Ruderick White, violin recital, evening, Town Hall; Marjorie Meyer, song recital, evening, Steinway Hall; Rubinstein Club, evening, Waldorf-Astoria.

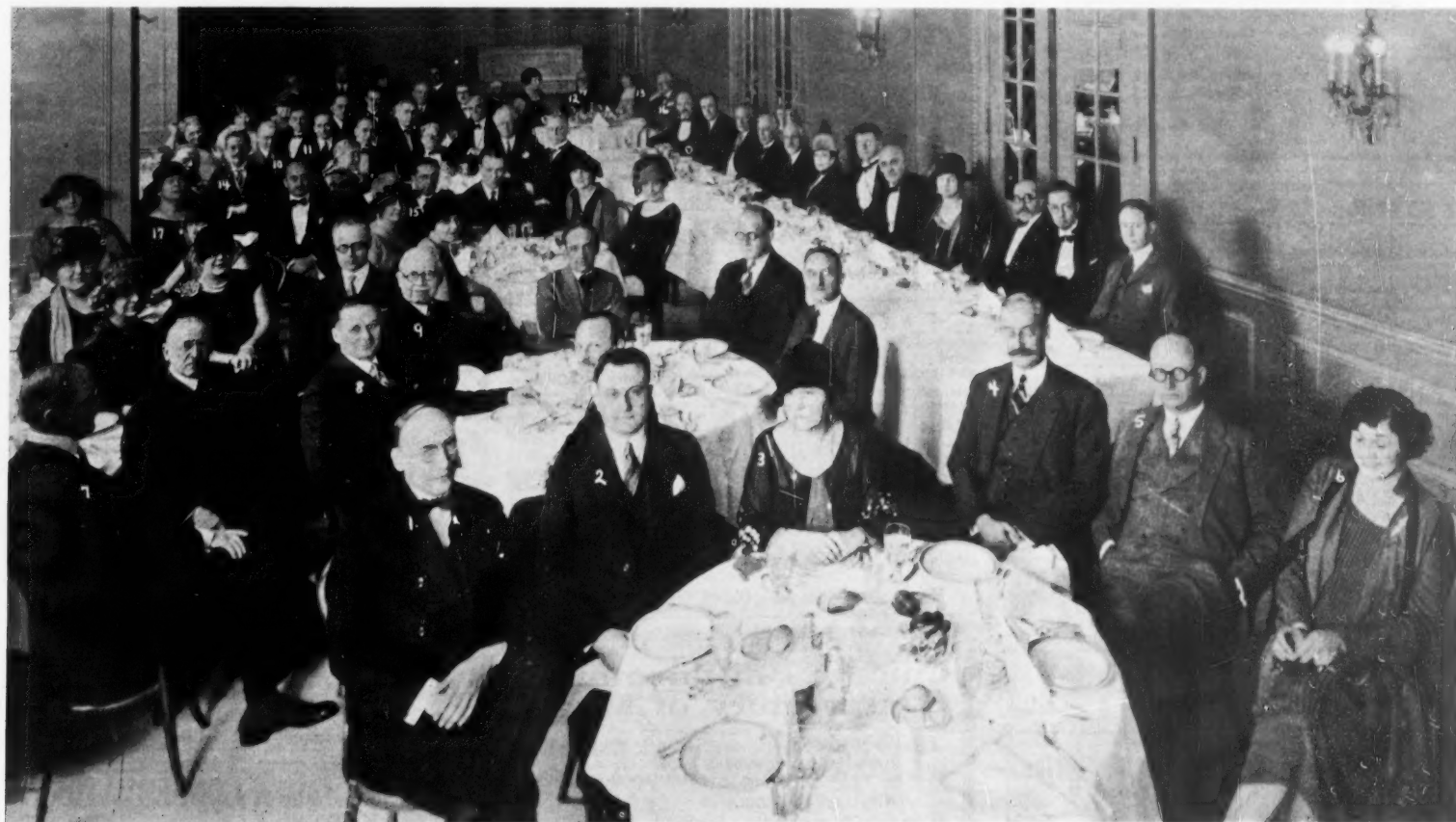
DECEMBER 11—Philharmonic Orchestra, afternoon, Carnegie Hall; Frances Nash, piano recital, afternoon, Aeolian Hall; Elshuco Trio, evening, Aeolian Hall; Julia Clausen, song recital, evening, Carnegie Hall.

DECEMBER 12—New York Symphony Orchestra, morning, Carnegie Hall; Paderewski, piano recital, afternoon, Carnegie Hall; Richard Hale, song recital, afternoon, Aeolian Hall.

DECEMBER 13—Cleveland Orchestra, afternoon, Carnegie Hall; Gitta Grudova, piano recital, afternoon, Aeolian Hall; Elena Gerhardt, song recital, evening, Aeolian Hall; Society of the Friends of Music, afternoon, Town Hall; Philharmonic Orchestra, afternoon, Metropolitan Opera House.

DECEMBER 14—James Wolfe, song recital, evening, Aeolian Hall; **DECEMBER 15**—Philadelphia Orchestra, evening, Carnegie Hall; Rhea Silberta and Maria Rosamond, evening, Town Hall.

DECEMBER 16—Sittig Trio, evening, Aeolian Hall.



BANQUET WHICH PRECEDED THE SECOND ANNUAL MEETING OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC AND ALLIED ARTS, NOVEMBER 28, AT THE HOTEL SHERMAN, CHICAGO.

At the speakers' table, left to right: Burnet C. Tuttle, Cincinnati Conservatory of Music; Howard Hanson, Eastman School of Music, Rochester, N. Y.; Louise St. John Westervelt, Columbia School of Music, Chicago; Dean Carmen, of Lewis Institute; Kenneth M. Bradley, president of the N. A. S. M. A. A., newly appointed musical director of the Juilliard Foundation and formerly president of Bush Conservatory; Fannie Bloomfield-Zeisler; Dr. Frank Damrosch, of New York; John J. Hattsteadt, president of the American Conservatory; Dean Lutkin, of Northwestern University School of Music; Harold Butler, of Syracuse (N. Y.) University, and Charles M. Boyd, of Pittsburgh Musical Institute. At the first table: (1) Edgar Nelson, president of Bush Conservatory; (2) Renee Deeries, associate editor of the MUSICAL COURIER; (3) Florence Hinkle Witherspoon; (4) Herbert Witherspoon, president of Chicago Musical College; (5) Carl D. Kinsey, general director of Chicago Musical College; (6) Mrs. Edgar Nelson. Others present included: (7) Karlton Hackett, director American Conservatory and critic of the Chicago Evening Post; (8) William MacPhail, president MacPhail School of Music, Minneapolis; (9) Glenn Dillard Gunn, president Gunn School of Music, Chicago, and critic on the Chicago Herald-Examiner; (10) Ernest Kroeger, director Kroeger School of Music, St. Louis; (11) Charles A. Sink, manager University of Michigan School of Music, Ann Arbor (Mich.); (12) Clayton F. Summy, publisher, Clayton F. Summy, Company, Chicago; (13) Florence French, editor, of Chicago; (14) Felix Borowsky, composer, Chicago; (15) Director Feeley, of the Columbia School of Music; (16) Adolf Weidig; (17) Amy Keith Carroll, Bush Conservatory.

CHICAGO

FLONZALEY QUARTET

The Flonzaley Quartet, with Ernest Schelling as assistant artist, delighted a large audience at the Princess Theater on November 22. The quartet long ago helped to make history in the musical life of America and its coming again this season may well be counted among the events of the musical year.

LAMBERT MURPHY SINGS

At the Studebaker Theater, Lambert Murphy, who is too seldom heard nowadays in this part of the country, gave a song recital, also on November 22, in which he revealed consummate art besides a voice of beautiful texture. His enunciation of French, Italian and German is as clear as his English. The recitalist was well feted and justly so. He was happy in his choice of accompanist, as Edgar Nelson presided at the piano.

ELLEN BALLON'S RECITAL

Ellen Ballon, who needs no introduction to Chicago musicians, gave a piano recital, November 22, at the Playhouse, that was listened to by a large and demonstrative audience. She played practically the same program that she presented in New York at Aeolian Hall on November 12 and which was reviewed at length in the MUSICAL COURIER of November 19. All the tributes paid her by the critics of New York were duplicated here. Miss Ballon should come again to Chicago, as she made many friends through her playing and her charming personality.

MUZIO AT UPTOWN CONCERT

The Uptown Concert Series, so well managed by Dema Harshbarger, brought forth Claudia Muzio as soloist, November 22, for the third concert of the series of six that

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CHICAGO CIVIC OPERA COMPANY

are being given at the Arcadia Auditorium. The vast hall was practically filled to capacity and Muzio's singing awoke the enthusiasm of her numerous listeners. Many encores had to be added to the program numbers and Muzio proved anew that she is as well versed in the song literature as in the operatic repertory.

RACHMANINOFF PLAYS

On Sunday evening, November 22, Rachmaninoff gave a piano recital at the Auditorium. Had it been possible for him to play in the afternoon, the vast theater would have been packed to the doors. As it was, there were not many vacant seats. Rachmaninoff played in his usual fashion a program built to please all tastes.

JACOB RADUNSKY AT KIMBALL HALL

Also on Sunday afternoon, Jacob Radunsky, pianist, gave much promise for a brilliant future in a program that was heard by a large gathering, made up principally of students of the Chicago Musical College, where young Radunsky has received his training. His success left no doubt as to his popularity, and he should make a name for himself in his chosen field of endeavor.

MARVIN HINSHAW PUPILS WITH STUDENT PRINCE COMPANY

The recent engagement of Ann Carey for the Student Prince Opera Company in the part of the Countess, a short though important role, and more recently as the Princess for one of their future companies, is acclaimed by professional artists to be one of the most unusual contracts ever given a young singer just beginning her career. Miss Carey gives all credit for her success to her instructor, Marvin Hinshaw, with whom she has been studying both voice culture and dramatic expression. Miss Carey possesses an exceptionally fine contralto voice and much histrionic ability.

ELSIE ALEXANDER'S PIANO RECITAL

Elsie Alexander, English pianist and teacher at the Bush Conservatory, where she has a large and very interesting class, will be heard in recital at Bush Conservatory, December 4. Miss Alexander is also a prominent member of Omega Chapter of Sigma Alpha Iota Sorority. She has arranged a most interesting program.

MARION ALICE McAfee WINS OVATION

At the Orrington Hotel, Evanston, a genuine ovation was awarded Marion Alice McAfee, concert soprano, when she sang at the Sunday evening musicale, November 15. Her program included two Italian numbers, one German, one French and seven in English, besides three encores in English and one in German. Insistent applause recalled the young artist many times and she graciously granted several encores.

ORCHESTRAL ASSOCIATION HONORS MRS. COOLIDGE

In honor of Elizabeth Sprague Coolidge, the Orchestral Association presented a testimonial concert at Orchestra Hall, November 24. On this occasion there were performed by a small orchestra compositions written especially for, and dedicated to Mrs. Coolidge by Charles Martin Loeffler, Frederick Jacobi, Alfredo Casella (who appeared in the rendition of his work), and Mr. Stock. Mme. Povla Frijsch sang the Loeffler and Jacobi numbers. Following the concert there was a reception for Mrs. Coolidge in the foyer.

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ISADORE L. BUCHHALTER, Piano.

CHARLES DALMORES, Voice.

VERA KAPLUN ARONSON, Piano.

MME. BESSIE ROSENTHAL, Voice.

ARTHUR DUNHAM, Theory, Organ

MME. EMMA ROE, Voice.

MILDRED REGINE MAYER, Dramatics.

HAZEL SHARP, Dancing.

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The program was practically the same as that presented at the opening of the auditorium at the Library of Congress in Washington, donated by this great music benefactress.

KINSOLVING MUSICAL MORNING

Rence Chemet, violinist, and Thomas Denijs, baritone, gave a joint recital at the Blackstone, November 24. This was the second of the season's series of Kinsolving Musical Mornings.

BENDITZKY AND SCHNEE GIVE JOINT RECITAL

As a result of the success which attended their first two-piano recital in Chicago last season, Leon Benditzky and Vitaly Schnee are continuing these programs and everywhere earning the approval of public and press alike. These pianists, both graduates of the Russian Imperial Conservatory under Mme. Leschetizky, are fine individual players and their team work is highly commendable. Besides technical efficiency and keen instinct for ensemble, these duo-piano artists disclosed fine co-ordination and set forth beautiful renditions of the Saint-Saens Variations on a Beethoven Theme, Rachmaninoff's Fantasia (Pictures), and the Raff Gavotte and Musette (all that could be heard). They gained the approval of the audience from the beginning and held their rapt interest throughout the evening.

OLIVER SMITH A BUSY TENOR

Oliver Smith, gifted Chicago, tenor, has filled the following important dates recently: Recital at Des Moines (Ia.), before the Fortnightly Musical Club, October 30; soloist, Chicago Little Symphony, broadcasting at opening of new WLS radio station, October 31; and soloist with the Apollo Club, broadcasting Rossini's Stabat Mater, November 6. Besides filling many concert engagements, Mr. Smith has a large voice class at the Sherwood School, which has doubled since the beginning of the term, and new pupils are coming in each week.

POPULAR SUMMY PUBLICATIONS

Elizabeth O. Gear, concert pianist of Philadelphia, is using Norrland Scherzo, by H. Smidt-Gregor, and Concert Gavotte by C. G. Vardell, with fine results on her radio programs broadcast from stations WIP and WCAU. Both are Clayton F. Summy publications.

AMERICAN CONSERVATORY NOTES

Merrie Boyd Mitchell, soprano, artist-pupil of Karleton Hackett, was recently engaged as a member of the quartet at the First Methodist Church, Oak Park (Ill.).

One of the most attractive features of the conservatory is its children's department. It has attained an exceptional

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standing and is largely patronized. It is composed of children from the ages of four to fourteen.

The annual mid-winter concert of the American Conservatory will be given by artist-pupils at Orchestra Hall, February 1, with full orchestra (all members of the Chicago Symphony Orchestra), conducted by Adolf Weidig.

One of the most successful composers of this city is Helen Dallam, member of the Conservatory theoretical faculty. Many of her compositions are published by Schirmer, Ditson, Fischer and other publishers.

CHICAGO SYMPATHY PROGRAM

Made up principally of Slavic music, the Chicago Symphony program for November 27 and 28 comprised Glazounow's Stenka Razin, Ernest Bloch's Concerto Grosso for string orchestra and piano, Polish Rhapsody, by Gregor Fitelberg, and Tchaikowsky's Symphony No. 5.

BUSH CONSERVATORY NEWS ITEMS

Kenneth M. Bradley, former president of Bush Conservatory, who was recently appointed educational director of the Juilliard Foundation and is president of the National Association of Schools of Music and Allied Arts, left Chicago this week to sail for Europe, on the Leviathan, on December 7. Mr. Bradley, accompanied by his mother, Anna D. Bradley, will make a three months' trip to Europe and Egypt, returning to New York on March 1, to take up his duties at the Juilliard Foundation. He presided over the meetings of the National Association held at the Hotel Sherman last week. Edgar Nelson, the new president of Bush Conservatory, takes charge of the administration of Bush Conservatory on Mr. Bradley's departure, assisted by Edgar Brazelton, vice president, and Edward H. Schwenker, secretary and manager of the North Side School.

Three artist-programs at Bush Conservatory in the next two weeks will complete the series to be given by faculty members at the progressive Chicago Music School before the Christmas holidays.

JEANNETTE COX.

Chicago Musical College Orchestra

The Chicago Musical College does everything in a big way and very well. This again was demonstrated on November 22, at Central Theater, at the debut of the Chicago Musical College Orchestra, made up solely of students of the school. Before reviewing the merits of the orchestra, and they are many, let it be written that the young student orchestra which bears the name of the Chicago Musical College was only organized six weeks ago, and indeed remarkable it is that with so few rehearsals the students should give such fine account of themselves. The program began with a lively reading of the Rossini overture to the Barber of Seville. Then to prove that the orchestra can play accompaniments as well, it assisted Mildred Preston, a student of Alexander Raab, in the first movement of the Grieg concerto in A minor. Her playing was on par of excellence with the work of the orchestra. Then the orchestra played the first movement of the Schubert B minor symphony. Here again the various departments distinguished themselves, the woodwinds and the brass being so well balanced that they were not overshadowed by the beautiful playing of the strings. Eulah Cornor sang the aria, O Don Fatale, from Verdi's Don Carlos, with fine understanding and a voice that promises well for further acquaintance. Brahms' Two Hungarian Dances were played by the orchestra in a manner that reflected credit not only on itself but also on Maurice Goldblatt, one of the conductors of the orchestra. He wields the baton with authority and made the girls and boys play with vim and enthusiasm. Then came the piece de

resistance, The Dance of the Hours from La Gioconda, which was conducted by the director of the orchestra, Isaac Van Grove. Here is one of America's youngest but most advanced musicians. Van Grove, at one time one of the conductors of the Chicago Civic Opera Company, and a pianist and composer of note, is best and in his element when directing an orchestra. He loves the work and the players love him, so the unity of thought and aim between conductor and orchestra made the Ponchielli excerpt the hit of the afternoon. It was as well played as could be expected and at the conclusion of the number Van Grove and orchestra were tendered a tumultuous reception by the audience that packed Central Theater completely. Catherine Wade Smith, who, it will be remembered, won first prize at the National Federation of Musical Clubs convention last summer, played the Lalo Symphonie Espagnol in a manner entirely to her credit and to that of her teacher, Leon Sametini, who, with the orchestra, gave splendid support to the young violinist. Miss Smith will give a recital in New York next spring and should be as successful as she has been here. The program was brought to a happy conclusion with the playing of the March from Tannhauser. A very fine beginning for the Chicago Musical College Orchestra and congratulations to each of its conductors and its players!

CHICAGO OPERA

CARMEN, NOVEMBER 22 (MATINEE)

Bizet's Carmen was repeated November 22 with the same cast heard previously.

CAVALLERIA RUSTICANA AND PAGLIACCI, NOVEMBER 23

The operatic twins again were united and brought forth the same cast heard previously, with the lone exception that the role of Canio in Pagliacci was sung on this occasion by Antonio Cortis.

ANDREA CHENIER, NOVEMBER 24

Watch Antonio Cortis! That young tenor is rising by leaps and bounds to stardom. Although he had sung the previous night the taxing role of Canio, he was called to take the place of the tenor billed to sing the title role at the first performance this season of Andrea Chenier. That Cortis accepted this heavy task in itself deserves words of commendation, but that he came out of the ordeal with flying colors speaks volumes for his vocal endurance. As a matter of record, let it be written here that Cortis has seldom sung so well in his American career and the audience showed unmistakably the pleasure derived from his singing, which was of the highest order! Muzio was Madeleine, a role in which she has been heard in seasons gone by and which she made even more thrilling on this occasion than in the past. No higher tribute can be paid, as Muzio made a hit when she was first heard here in the Giordano revolutionary opera and her admirers gave her many ovations throughout the evening. Polacco gave an illuminating reading of the score.

FAUST, NOVEMBER 25

Faust was repeated with the usual Chicago Opera cast.

OTELLO, NOVEMBER 26

Having often sung the praise of the regular Chicago Civic Opera Otello cast heard in previous seasons, space will be used now to review the work of two singers and a conductor who for the first time were billed in the Verdi opera. Eleanor Sawyer, a recent acquisition of our company, was said to have been indisposed, so, at the eleventh hour, Anna Fitzu replaced her in the role of Desdemona. Miss Fitzu has been heard often in many operas, but the role of Desdemona fits her as the proverbial glove. She sang with eloquence of tone, surety of pitch and absolute assurance of what she was about. Thus, her song was a delight to the ear, not only in Ave Maria, but also throughout her various scenes. If vocally Fitzu was all that could be demanded, more could be written as to her characterization. Her Desdemona has everything to recommend it for her portrayal could not be surpassed even on the so-called legitimate stage. She made it such a sympathetic picture of a frail girl that she won the hearts of her listeners, who, throughout the evening, were most lavish in their approval. The Fitzu looked regal to the eye, as she is really a radiant queen among operatic sopranos of the day. Her success was complete and richly deserved.

The other new-comer was also an American, Richard Bonelli, who was entrusted with the difficult role of Iago. Vocally he was, as expected, most efficient. Especially well done was his singing of the Credo. An artist in the best sense of the word, Mr. Bonelli surely will not object to being criticized for the shabby costume that he wore, nor for the poorly mended tights that made his Iago less aristocratic than would have been the case otherwise. True, the clothes do not make the monk, but they contribute somewhat to the appearance, and Bonelli's forceful Iago might have been better understood had he been better dressed.

The third newcomer was not on the stage, but in the orchestra pit, if memory serves right, it was the first time that Roberto Moranzoni directed Otello here. The gifted conductor did it in a manner entirely to his credit, as all the beauties contained in the score were well brought out by this modest conductor, under whose direction the orchestra played beautifully, making the first presentation of Otello this season one of the most perfect ensemble performances witnessed at the Auditorium. The balance of the cast was excellent, the chorus up to standard, and the stage management also deserving words of praise.

BARBER OF SEVILLE, NOVEMBER 27

The centennial anniversary of the introduction of Italian grand opera to America, if the date be correct, introduced the opera that enjoyed the distinction of being sung on that historic night one hundred years ago. The Barber of Seville. Reviewing the performance, Glen Dillard Gunn, critic for the Chicago Herald and Examiner, wrote: "The supporting cast was familiar except for Charles Hackett, who turned from the pure lyricism of such a part as Cavaradossi or the semiheroic role of Pinkerton, to submit a deft and polished account of the vocal pyrotechnics entrusted to Count Almaviva by the inspired Rossini. Rimini, among the greatest of the Figaros, repeated his familiar triumphs, Lazzari was again the amusing and vocally extravagant Don Basilio; Trevisan, first comedian of the company, an entertaining Dr. Bartolo."

RENE DEVRIES.

WHAT CHICAGO SAYS

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November 15th, 1925

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(Evening Post)

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(Evening American)

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(Daily News)

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No, your age is not against you. Several well known public singers have begun their training at even a "greater" age and have been successful in their work. You might apply to Mr. Noe, organist of Calvary Baptist Church, West 57th Street, opposite Carnegie Hall, or Huntington Woodman, First Presbyterian church, Brooklyn. If you have a good voice, there would be no charge.

PAGODA OF FLOWERS

"Can you inform me if The Pagoda of Flowers, music by Amy Woodforde Finden, has ever been produced in costume on the stage in this country, and if so, where? I understand it can be played as a one-act opera and that it has been done successfully in Detroit and elsewhere."

As far as can be ascertained, The Pagoda of Flowers has not been done in this country. If it was done at Detroit, there appears to be no record of the performance available.

CADENZAS

"Would you kindly inform me about something on the subject of cadenzas? Are they usually written by the composer of the music, whether for an aria or for an instrument, notably for the violin, as part of the original work, or does the singer or player compose his own cadenzas? Sometimes it has seemed to me that the cadenza did not add to the beauty or interest of a composition, but was just to show off the technique of the artist. Do you consider that cadenzas are introduced as frequently as formerly?"

It was the custom in older times to leave cadenzas to the taste—or, more often, lack of taste—of the performer. Musicians of later generations have often written cadenzas for famous concertos. For instance, Leopold Godowsky has written magnificent cadenzas for two of the Mozart piano concertos. The instrumental cadenza has almost disappeared with the development of modern forms. Composers a generation ago who still used it—Tchaikovsky for instance—wrote their own. The vocal cadenza has practically disappeared from modern writings, though the coloratura still delights in the opportunities afforded her by the Italian school. These cadenzas for voice are oftentimes only opportunities for the singer to show off, as you suggest, but instrumental cadenzas, especially those of the more modern composers, are clever and ingenious musical compositions in themselves, developed from the themes of the main work—for instance, the cadenzas of Grieg's piano concerto and the Brahms violin concerto.

American Music Optimists Give Concert

The first concert of the ninth season of the Society of American Music Optimists was given in the Waldorf-Astoria Gallery, November 24. Mana-Zucca, founder and president of the organization, was present to conduct the meeting and introduce the many added features to the regular printed program. It is always an assured fact, in these Optimist programs, that at some time during the evening there will be a pleasant surprise, either in the form of a distinguished honor guest or a well known musician who adds to the interest with a few selections. This concert offered both Mana-Zucca introduced the well known persons who were in the audience, including Frances Sebel, Gladys Axman, Fritz Scheff, Julia Claussen, Nanette Guilford, Mary Melish, Mischa Leon, Evsei Belousoff and Arturo Papalardo, besides several others. The young pianist, Shura Cherkassky, was also present and obliged the audience with two beautifully played selections. Edwin Franko Goldman said a few words, and then Mana-Zucca introduced Bertha Foster, director of the Miami Conservatory. Another pleasure was the dramatic talent displayed in a little seven-year-old girl, Anita Wesler, who recited a number that might tax the emotional ability and memory of an older actress. The program introduced four vocalists—Luther Dickens Mott, basso; Irene Wilder De Calais, contralto; Laura Stastka, soprano, and John Uppman, baritone. They displayed pleasing voices and offered among them several Mana-Zucca favorites—Tell Me If This Be True; I Shall Know; a duet by Miss Stastka and Mr. Uppman, Tendres Aveux, and The Big Brown Bear. A first time selection Come My

Lover, by Kostelanetz, and Rudolph Ganz' A Memory, were outstanding features. There was a large gathering present and the outlook for the Optimist season is more than favorable.

Martha Attwood Again Singing in America

Martha Attwood four years ago left this country to further her musical studies in Italy. After studying for eight months as a dramatic soprano, she changed her entire repertory at



MARTHA ATTWOOD.

the suggestion of Maestro Tullio Serafin, and made her debut in Siena, as Mimi in La Boheme.

Many well known musicians have shown interest in the career of this singer, one of whom is Franco Alfano, with whom she coached many scores. He was a frequent guest at her home in Milano, and rewrote the Cour aria of La Leggenda di Sakuntala, which Mme. Attwood is using on her New York recital program soon. An opera is being written for her by Vincenzo Manno, La Storia della Bambola (The Story of a Doll).

Mme. Attwood also studied scores in Italy with Manno and Carlo Schneider.

An offer by an Italian management for a six-year contract to tour the world and a year's contract with the Royal Theatre de la Monnaie at Brussels were refused by Mme. Attwood just before she sailed for America recently. La Scala management desires her to return in January ready to sing in Die Meistersinger and Faust.

Mme. Attwood has sung in La Boheme, Mefistofele, L'Orly, Ernani, Tosca, Louise, Thais and Manon Lescaut. In France she studied the following particularly: Sapho, Peléas et Melisande, Le Roi D'Ys and Faust. The French scores were taken up with Felix Leroux, brother of Xavier Leroux.

Mme. Attwood has had many interesting experiences. An attractive young woman, she is having her portrait painted, life-size, by Zabrovsky, a German portrait painter. Mme. Attwood sang for Ex-Queen Sophie of Greece, her daughter, Princess Irene, and Countess Münster and her son, Freddy Münster, at a private recital in Florence. She was given an interview by Prince Cactani, ex-ambassador to the United

States, who introduced her to many important musical people of Rome, one being the Count San Martino. Among the many gifts which have been given to Mme. Attwood are some handsome pieces of antique jewelry. She treasures especially a bracelet over 1,000 years old.

Washington Opera Company Gives Tosca

WASHINGTON, D. C.—Commencing the local operatic year, the Washington Opera Company mounted Puccini's La Tosca in a fashion becoming a more experienced and considerably older organization. The large Auditorium, on November 16, was well filled. To Elda Vettori was given the title role. The soprano was in splendid voice and sang the dramatic music with commendable style and unquestioned ease. Her interpretation of the part was worthy of great praise. Miss Vettori made her local debut. Ulysses Lappas, also bidding for honors in his first appearance, was a particularly fine Cavaradossi. His various arias were received with striking appreciation and the usual ovation accorded him at the close of each. The Scarpia was Ivan Ivantsoff. His voice has sounded to greater advantage on previous occasions but his consummate acting easily outdid any other characterization he has yet given this city. The other roles were favorably taken care of by George Cheshanovsky, Giuseppe La Puma, Joseph Cavadore and Thelma Smith. In all productions heretofore, the orchestra has done splendid work. This time the general result was so far superior to anything in the past that it seemed another unit was taking care of the score. At the close Jacques Sammasoud was called before the curtain repeatedly. T. F. G.

Dudley Buck Studio Activities

Adelaide De Loca, contralto, sang in Camden, N. J., on September 17, and on October 15 she was heard at York, Pa. She is soloist at the First Presbyterian Church at Elmhurst, N. J., and at the Progressive Synagogue, Brooklyn, N. Y. Alma Milstead is soprano soloist at the Calvary Methodist Episcopal Church of East Orange, N. J. She has become well known as one of the "Texans," who give so much pleasure to their many friends over the air. She was soloist recently at a reception given for the teachers of the Hackensack High School. Ella Good, contralto, is conductor of the Brooklyn Edison Choral Club and also of a new choral society organized by the Brooklyn Borough Gas Company. Mrs. Good is soloist at the Emmanuel Baptist Church of Brooklyn, N. Y. Leslie Arnold, baritone, has been engaged as soloist at the St. John's Methodist Episcopal Church, New Rochelle, N. Y., and also at the Tremont Temple Synagogue, New York. Mr. Arnold is a teacher of voice at the Brooklyn Music School and has unusually large classes there.

Frank E. Forbes, baritone, was reengaged as soloist for the third year at the Tompkins Avenue Congregational Church, Brooklyn, N. Y. He is also soloist at Temple Israel of Jamaica and Far Rockaway, L. I. Elbridge Sanchez, tenor, has been engaged as soloist at the Evangelical Church of Lutheran Advent, New York.

Opera in Naples

NAPLES.—The operatic season at the Royal Theater S. Carlo will be inaugurated this year on December 22, again under the management of Signor Laganà. A program of great interest has been planned and many fine artists have been engaged, among them two American girls, Cora Correlli, lyric soprano, who has been singing with success in Italy, and Lucille Chalfont, coloratura soprano. The repertory includes a new opera, Camsasciali by Maestro Lacetti, a Neapolitan, Cavallieri di Ekebu (Zandonai), Mefistofele, Boheme, Lohengrin, Traviata, Barbiere di Siviglia, Trovatore, Andrea Chénier, Boris Godunoff, Manon (Massenet), Adriana Lecouvreur. The conductors are Zandonai, Cooper, Gino Neri and Mario Bellini. The artists include Gilda della Rizza, Lucille Chalfont, Cora Correlli, Poli Randaccio, Cerci Caroli, Ebe Stignani, Crimi, Minghetti, Marletta, De Paolis, D'Alessio, Vottolini, Stabile, Montesanto, Arturo Philip, Stein Paris, and Pinza Coppelia will be the ballet.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Easton, Pa.—The Easton Symphony Orchestra presented its first concert of this season on October 22 in the auditorium of the new Senior High School. Through the courtesy of the school board, the organization is permitted the use of the auditorium without any fee attached, a fitting action since the organization is a community affair, no person receiving remuneration. A splendid audience attended, filling nearly all of the 1015 seats. It was warm in its greetings and in its approval of the program presented. The orchestra, under the direction of Earle Laros, has been developing in splendid fashion. For the first time, so far as the last three seasons are concerned, it attempted to present a complete symphony. Every one of the seventy-five men put his best foot forward with whole-hearted interest and commendable effort. The soloist for the evening was William Littlewood, a member of the orchestra. He was heartily applauded and responded with an encore. H. F.

Hays, Kans.—A return engagement of Rudolph Reuter, pianist, at the State College Auditorium, November 9, proved him to be even more popular with his audience than in his preceding recital here. Mr. Reuter's interpretations were impressive, his technique of the best and his playing masterly. Mr. Reuter conducted a masterclass in the morning.

Frederic Dixon, pianist, gave a recital in the college auditorium, October 29, to an enthusiastic audience. As there were many students of music present, Mr. Dixon suited his program to their needs. He exhibited a technique which was clean and brilliant and his tone was beautiful at all times. E. F.

Indianapolis, Ind.—Under the management of Ona B. Talbot, the first of the intimate concerts was given at the Columbia Club. Clara Clemens and Lois and Guy Maier were the performing artists and gave a delightful program. H. R. C.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Mountain Lakes, N. J.—Max Dittler, pianist, and member of the faculty of the Master Institute of United Arts in New York, and Diana Krebs, contralto, gave a joint recital, which merited much praise and serious consideration. The recital was attended by a large audience which showed evidence of enthusiasm throughout, and made request for many encores. The two artists repeated the program on November 24, at the Master Institute of United Arts. B.

Providence, R. I.—Helen Hogan, who recently returned from Europe where she gave several concert organ recitals, presented a program of works of the French Cathedral organists at the Central Congregational Church. She was assisted by Harry Hughes, baritone, and the church quartet. G. F. H.

San Francisco, Cal. (See Music on the Pacific Slope.)

St. Louis, Mo. (See letter on another page.)

Terre Haute, Ind.—The opening recital of the Woman's Department Club presented Clara Bloomfield, soprano, in a program of dramatic interpretations of folk-songs. From every viewpoint Mme. Bloomfield proved an artist of ability and a worthy disciple of her teachers, Yvette Guilbert, Ernestine Schumann-Heink and Marcella Sembrich. Her flexible, bell-like voice, expressive motions and fascinating facial play brought out the most delicate subtleties of the songs. Daisy Robinson supplied the difficult accompaniments. A. E. H.

Washington, D. C. (See letter on another page.)

Bessie Bowie Artist-Pupils Sing

One of the interesting recitals of the early season was that given at Steinway Hall on November 15, by artists and pupils from the studio of Bessie Bowie. On the program were no less than three artists already known in the concert and operatic field who came out of the Bowie Studio—Beatrice Mack, Enna Bergmann and Carolyn Chrisman. Miss Mack, whose professional appearances have been regularly mentioned in the *MUSICAL COURIER*, sang the familiar Gavotte from Mignon with notable style and finish. Miss Bergmann gave the Bell Song from Lakme, overcoming the vocal difficulties with unusual ease and facility; and Miss Chrisman gave a dramatic interpretation of H. T. Burleigh's song, The Grey Wolf. The pupils who participated were Lillian Wilson, Olga Myshkin, Mrs. Ben Ali Lounsbury and Augustin Miguel. Each and all of them gave perceptible evidence of having received instruction that was guided by knowledge and intelligence. Corrine Wolersen played sympathetic accompaniments on the piano and Mrs. Truman Fassett, cellist, provided well played obbligatos for several of the numbers. An audience which filled the hall was loud in its applause for the singers. All in all, it was a convincing demonstration of the value of the work that is regularly being done in this teacher's studio.

New York Piano Conservatory Notes

The New York Piano Conservatory and School of Affiliated Arts presented Robert Imandt, violinist, in recital on November 20. An interesting program, consisting of the Chausson Poeme, a Bach prelude and fugue in G minor for violin alone, a sonata by Darius Milhaud and a group of shorter numbers by Achron, Samuel Gardner, Malipiero and Brahms-Joachim, was artistically rendered. Mr. Imandt is a violinist possessing excellent technical skill, temperament and sound musicianship. Raymond Bauman was the efficient accompanist.

The following piano pupils were presented in recital November 18, at Nyack, N. Y.: Mary Scott, Lucy Hall, Martha Westlake, Mildred Adams, Dorothy Wahlberg, Helen Behringer, Annette Westlake, Lenore Katzenmeyer, Katharine Nanning, Roland Bradley, Eva Edwards and Frances Boyd. They were assisted by Caro Carapetian, violinist, and Mrs. Stephen Winant, soprano.



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INFORMATION AND BOOKLET UPON REQUEST

MILAN

MILAN.—The official announcement of the repertory and list of artists etc., for the La Scala season, 1925-26, which was scheduled to open November 14, and continues until May 15, 1926, is as follows: (New this season), Novantchim, Moussorgsky (new for Italy); Sigfrido and Götterdämmerung, the second and third of Wagner's Trilogy; La Bella ed il Mostro (Beauty and the Beast), musical fable in three acts, by Fausto Salvadori, music by Luigi Ferrari-Trecate (first performance on any stage); Gounod's Faust; Verdi's Un Ballo in Maschera; Weber's Der Freischütz; Puccini's Turandot (new, first time), and Madame Butterfly; L'Amore dei Tre Re, by Montemezzi; L'Usignolo, by Stravinsky (new for Italy); Il Bambino e i Sortilegi, a lyric fantasy in two parts, poem by Colette, music by Maurice Ravel (new to Italy); Petrouchka, Stravinsky; Il Martirio di San Sebastiano (The Martyrdom of Saint Sebastian), mystery by G. D'Annunzio, music by C. Debussy (new for Italy). The balance of the repertory will comprise twenty operas selected from the following: Trovatore, Aida, Traviata, Rigoletto, Falstaff, Oro del Reno, Walkiria, Tristano e Isotta, Maestri Cantori, Hansel e Gretel, Manon Lescaut (Puccini), Bohème, Gianni Schicchi, Iris, Andrea Chenier, Nerone, Cena Delle Befte, Cavalieri di Ekebu, Carmen, I Quattro Rusteghi, Orfeo e Euridice, Pelceas et Melisande, Debora e Jaele, Luisa, Barbiere di Siviglia.

THE LA SALLE COMPANY

A list of artists in alphabetical order follows: Fanny Anitua, Anita Apolloni, Gianina Arangi-Lombardi, Ida Balestreri, Luisa Bertana, Mercedes Capisr, Maria Capuana, Marie Carena, Elvira Casazza, Bruma Castagna, Margherita Cishani, Giuseppina Cobelli, Maria D'Aloisio, Guerrina Fabbri, Maria Luisa Faneli, Cesira Ferrari, Ines Maria Ferraris, Yvonne Gall, Emma Gottardi, Ester Guggeri, Lilly Hafgren, Fanny Heldy, Maria Labia, Lina Lanza, Clara Loringa, Ida Mannarini, Claudia Muzio, Rosetta Pampanini, Laura Pasini, Gina Pedroni, Adele Ponzano, Rosa Raia, Anna Sassone Soster, Conchita Supervia, Giulia Tess, Rosina Torri, Cesarina Valobra, Lydia Van Gilder, Maria Zamboni, Giuseppina Zinetti. The men are: Enrico Arensen, Fernando Autori, Gaetano Azzolini, Ernesto Badini, Aristide Baracchi, Cesare Baromeo, Ugo Canetti, Nazzareno De Angelis, Alessandro Dolci, Palmiro Domenichetti, Francesco Dominici, Isidoro Fagoaga, Cesare Formichi, Benvenuto Franci, Ernesto Pumagalla, Nitola Fusati, Carlo Galeffi, Amelito Galli, Giovanni Genzardi, Marcello Govoni, Marcello Journet, Alessio Kauscin, Alfredo Legrand, Franco Lo Giudice, Angelo Lolla, Piero Menescaldi, Giuseppe Menni, Enrico Molinari, Carlo Morelli, Giuseppe Nessi, Gabriele Olaiola, Leone Paci, Nello Palai, Salvatore Persichetti, Aureliano Pertile, Giuseppe Radaelli, Antonio Righetti, Giacomo Rimini, Filippo Santagostino, Giuseppe Sardo, Eugenio Sdanowsky, Antonio Trantoul, Emilio Venturini, Alessandro Vesselowsky, Natale Villa, Carlo Walter. Specially for the Martirio di San Sebastiano, Ida Rubinstein.

Musical directors are Arturo Toscanini, Ettore Panizza, Gabriele Santini (new); assistant musical directors, Pietro Cimara, Pietro Clausetti, Eduardo Forarini, Mario Frigerio, Leopoldo Gennai, Norberto Mola, Emilio Rossi, Vittorio Ruffo, Antonio Votto; chorus master, Vittore Veneziani; stage directors, Giovacchino Forzano, Ernesto Lert, Alessandro Sanine; director of scenic and electric effects, Carmba; prompters, Giovanni Passari, Armando Petrucci; band master, Marsilio Ceccarelli; stage supervisors, Evandro Cannonieri, Domenico Duma; director of the ballet school, Enrico Cecchetti; ballet master, Giovanni Pratesi; mistress of the ballet school, Angelina Gini; prima ballerina, Cia Fornaroli; scenic artists, Pieretto Bianco, Edoardo Marchioro, Alessandro Magnoni, Antonio Rovescalli, G. B. Santoni, Alberto Scajoli, Pietro Stroppa; assistant scenic artists, Luigi Brilli, Edoardo Fumagalli, Enrico Kaneclin, Camillo Parravicini, Ugo Serafin; technical directors, Giovanni and Pericle Ansaldo.

A NEW OPERETTA

Maestro Mario Costa's new operetta, Mimi Pom Pom, met with a huge success at the Lyric Theatre of Milan, October 23. It was produced by the Regini-Lombardo Operetta Company, with Nella Regini in the title role, supported by an

unusually fine cast. The libretto is by Giuseppe Adami, an interesting story well constructed, and the music is full of melody, including up-to-date jazz themes, which seemed to please the capacity audience immensely. Most of the principal numbers were encored. Nella Regini added another triumph to her already long list. The scenery and costumes were magnificent.

TO HAVE LARGE RADIO

The first official radio company of Italy will be established in Milan in a short time. It is said this is to be one of the most powerful stations in Europe. It will be named Societa Radiofonica Italiana. It was promoted by a group of high business personalities. Maestro Perelli, formerly conductor with the Hammerstein Manhattan and the Chicago Opera companies will be the artistic and literary director. The test experiment proved so successful that they expected to begin operations about the middle of November.

SAMMARCO TO TEACH

Mario Sammarco, celebrated baritone of Hammerstein's Manhattan Opera Company, has opened a vocal studio in Milan. No doubt his many friends and admirers will be glad to know of this.

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WALTERSHAUSEN'S HERO AND LEANDER AT HAMBURG

HAMBURG.—One of the recent novelties of the symphony concerts here was H. W. von Walterhausen's new symphony,

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Hero and Leander. It was conducted by the composer, who came from Munich for the occasion. The name symphony seems misplaced in this case, but neither could it be called a symphonic poem, for dramatic contrast is lacking. It is even more purely spiritual in its content than the Apocalyptic Symphony heard here last year, and the composer's undoubted ability was clearly appreciated by the audience.

A "SCHOOL MUSIC WEEK"

Leo Kestenber, who is doing so much to reform the teaching of music in the German schools, came from Berlin for the fourth School Music Week, which just took place here. Over six hundred visitors, among whom were eminent musicians from all parts of Germany, listened with keen interest to the lectures and concerts. Besides Prof. Abert and Prof. Gurliitt some twenty teachers and artists lectured. The subjects under discussion were chiefly the training of teachers, international education, and American breadth of view in these matters. The next School Music Week will be held in Vienna or Freiburg.

E. WEISS-MANN.

Cecil Arden Sings for Patients

Cecil Arden, of the Metropolitan Opera, had the unique distinction of being the first artist ever to sing before the patients of Cragmor, world famous sanatorium for tuber-



TIEKO KIWA,

Japanese soprano, leaving Zurich by aeroplane to fill a concert engagement at Berne, Switzerland.

culosis, just outside of Colorado Springs, on her recent tour to the West. The patients, who are from all parts of the world, were brought in to hear Miss Arden, many of them in wheel-chairs and on stretchers; and although she may have had many larger audiences, she never sang before a more appreciative gathering.

BALTIMORE, MD.

BALTIMORE, MD.—The Baltimore Symphony Orchestra has started on its eleventh season and has progressed as may be expected, a great deal during ten years. It is unique in that it is said to be the only organization of its kind that is endowed by a municipality. Its purpose has been to give at a medium cost good music for those who desire it. Only musicians making their homes here have been included in the personnel. Great praise must be given Gustav Strube, the director, for overcoming the odds that have from time to time faced him. For the opening concert, Yvonne D'Arle, soprano of the Metropolitan Opera Company, was the soloist and she was given an enthusiastic reception. The seventh Beethoven was the symphonic offering and it was well played.

The series of concerts, under the management of Mrs. Wilson-Greene, was started when Tito Schipa, tenor of the Chicago Opera Company, appeared in recital. The occasion resulted in a tremendous ovation for the artist, whose work throughout was of the most intelligent nature. With his glorious voice, it is easily understood why the large audience demanded encore after encore.

Siegrid Onegin also gave a recital during the week. Her work was faultless.

The Baltimore Music Club had its first luncheon and concert with Flora Negri as the soloist. A large audience greeted the singer. This organization of women has done excellent work toward stimulating interest in music and is becoming a vital part of Baltimore's musical life.

Alexander Sklarevski, of the piano department of the Peabody Conservatory, was the soloist at the weekly recital at the Institute. Mr. Sklarveski gave a performance that displayed emotional qualifications as well as technical skill.

The Zimmer Trio of harp players gave a very interesting recital at the Maryland School for the Blind.

E. D.



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Nora Lorraine Olin, voice pedagogue and choral director, has been before the musical public in Chicago and vicinity for upwards of twenty-five years, and writing of her merits means the re-introduction of an old and tried friend in music. Nothing can be said of her that is not already favorably known. Her work has been well accomplished both as pedagogue and choral director, and what she has done in the past in her art cannot help but be doubly beneficial in the future to those who may come within her radius, which is extensive. It is pleasing to add that, in attending the recitals of her pupils and choruses, one is strongly impressed by a sincere musical atmosphere created by the department and distinctive delivery of the voices under her tutelage and direction.

Results speak for themselves and are found in the scores of appearances made by her pupils in concerts, church



NORA LORRAINE OLIN.

choirs, etc., during her successful career. The names of a few are herewith appended: Madeline Gallagher Gustrine, Mrs. A. E. Halstedt, Viola Hansen, sopranos; Hazel Meisterling, alto; Alida Lovene, Geneva Doran, all of whom hold church positions in Chicago; Jessie M. Olin, director of music at the Municipal Pier, Chicago, during summer of 1925, also director of the Civic Music Children's Choruses; Julia Ensign Warren, supervisor of music in Los Angeles (Cal.); Joy Cutler, teacher of singing in Ohio University, Athens (O.); Winnifred Doswell and Mrs. A. L. Rader, soprano and mezzo, at Christ Church, Elmhurst (Ill.); Oledine Wood, soprano, director of the choir at the Baptist Church, Ottawa (Ill.); Pauline Willong, soprano, high school music supervisor, soloist Presbyterian Church, Virginia (Minn.); R. Lee Osburn, director of musical activities at the Proviso High School, Maywood (Ill.), and director of the choir at the Presbyterian Church, River Forest (Ill.); R. W. Sullivan, associate director of the Municipal Chorus, Sacramento (Cal.), and leader of the Carmichael Men Singers; Clyde Sullivan and Dr. Frank Wheaton, first and second basses in the Bellingham (Wash.) Men's Quartet; Rev. Mr. Fred Harrison, tenor, Christ Church Choir, Elmhurst (Ill.); Dorothy Kelley, supervisor of music, Elmhurst (Ill.), and Alice Merritt Truax, alto, concert singer, New York.

Her choral work is expanding rapidly and demands much of her time, which fact makes it necessary for her to curtail to some extent her studio responsibilities. Miss Olin is in all senses an educator who brings into her studio an equipment attained by nature and through the curriculum. She is college bred and a linguist, and, it may be added, is American by birth and ancestry. One of her outstanding choral accomplishments will be found in the work performed by the Bell Telephone Ladies' Chorus of Chicago, the Tuesday Club, of which Miss Olin is director. Their efforts have met with outstanding recognition, as have also various other choral bodies under her baton.

Hadley's Oratorio to Be Given

On Sunday Evening, December 20, the choir of the Church of St. John the Evangelist, 11th Street, west of 7th Avenue, will render Henry Hadley's oratorio, *Prophecy and Fulfillment*, assisted by an orchestra from the New York Philharmonic Society and Inez Barbour, soprano.

The composer will conduct and Ernest C. S. Graham, organist and choirmaster of the church, will preside at the organ, assisted by Dr. Clarence Dickinson. The harpist, Helen White Ruoss, and the quartet of the church, consisting of Florence V. Martens, soprano; Elizabeth H. Wright, alto; Gilbert Stanley, tenor; and E. Carroll Voorhess, bass, will assist. This will be the first rendition of this work in New York.

Gunster at Alpine, Tex.

The sixth concert of Frederick Gunster's fall tour was at Alpine, Texas, opening the course of Sul Ross State Teachers' College. The tenor was popular with the large audience of students and residents, who showed keen appreciation of his classical presentations as well as delight with his clever rendition of songs in the lighter vein.

Throughout the entire recital he showed himself to be an artist of marked ability, and one listened to him with sincere satisfaction.

Sunday Afternoons at Chickering Salon

Adelaide Beckman's Sunday afternoon musicales in the Chickering Salon, 27 West 57th Street, will be given on the following dates: December 13, January 10 and February 7. Marguerite Sylva, John Carroll and Hans Barth will supply the first program, after which dancing follows.

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ARTISTS EVERYWHERE

Conal O' C. Quirke's pupil, Mignon Sutorius, mezzo soprano, appeared at the Metropolitan Opera House recently in an orchestra concert and made a very fine impression in compositions of Emma Steiner's. Miss Sutorius was accompanied by the orchestra under the baton of the composer himself.

Marguerite Potter, well known singer and lecture recitalist, devoted November to Wagner's great music dramas in her course at Pilgrim Hall, Broadway and 56th Street, New York. An increasing number of people eagerly followed the development of the Trilogy. The usual monthly musicale under her direction was set for November 30.

The Norfleet Trio gave a Young People's Program at Lincoln School, Teachers' College, November 16; the auditorium was so crowded that no outside guests were admitted.

Miltonella Beardsley gave a WJZ radio recital, November 10; all her numbers were "by request," including Josef Hofmann's Intermezzo.

Lynnwood Farnam left New York, November 16, for a three weeks' trip to California, opening the new organ in Stockton and giving recitals in Pasadena and at Stanford University. His Monday evening recitals in New York during December will feature new manuscript works by American composers, including Bruce Simonds, Seth Bingham, Howard Thatcher and H. L. Baumgartner.

Hans Hess, cellist, after playing over the radio in the Marshall Field series (Chicago), received many letters from all parts of the country complimenting him on his playing.

Beatrice Mack, soprano, was guest artist at the meeting of the Syracuse Salon Musicale, October 30, at the Hotel Syracuse. She was enthusiastically received.

Jerome Swinford, baritone, has been on tour with the glee club of the University of North Carolina. He sang with this organization November 9 at Hampton, Va.; 10, at Plymouth and Edenton, N. C.; 11, at Greenville and Washington, N. C.; 12, at Goldsboro, N. C.; 13, at Robersonville, N. C., and on November 14 at Wilmington, N. C.

Arthur Kraft, tenor, is much pleased with the success of his pupil, Mrs. Leo Hoffman. She sang for the Knights of Columbus in Omaha on Columbus Day, and the leading paper said of her: "Mrs. Hoffman has one of the best soprano voices that has been heard here in many years."

Charles Naegle recently gave a reception for Leopold Stokowski, well known conductor of the Philadelphia Orchestra, and Hayes Hammond, whose new device for increasing the volume of the piano was recently a feature of a concert given by the Philadelphia Orchestra.

Rafael Diaz established a record by giving four concerts within twenty-four hours. On the evening of November 5 he appeared in Scranton, Pa.; on the morning of the sixth he sang at the Baltimore Musicale in New York City, then in the afternoon of the same day he sang for the Convention of Catholic University Alumnae and that evening gave a program at a dinner for the delegates of the same convention.

Iris Brussels, pianist, made a successful appearance in Paterson, N. J., before the Recital Club on November 7, playing a group of Chopin numbers with poetic charm, as well as several Liszt compositions with marked brilliancy. She also appeared as soloist for the Friday afternoon Music Club.

Maria Caselotti, wife and pupil of G. H. Caselotti, well known New York and Los Angeles teacher of singing, appeared at the Costanzi in Rome as Violetta in Verdi's Traviata at five performances, October 3, 4, 7, 9 and 12. The Roman press wrote in highest terms of her vocal and histrionic art.

Robert Perutz, concert violinist and staff member of Cincinnati Conservatory of Music, gave a highly successful recital in Oxford, Ohio, on November 4. His Cincinnati recital is scheduled for November 30. He leaves for a concert tour in Florida the end of December.

Ethel Wright and Thomas Fuson, contralto and tenor, gave a recital of songs and duets at the Chamade Society at Hackensack, N. J., recently, and were called upon for encores after every one of the six groups in their program.

Milan Lusk scored an emphatic success on October 19 in recital with Alma Peterson at Orchestra Hall, Chicago. Herman Devries said in part: "Mr. Lusk, a sincere artist, was heartily applauded. He played with technical accuracy and good rhythmic effect." Glen Dillard Gunn remarked: "He is one of the younger violin virtuosi who should be heard oftener. He has tone, technique, and magnetism."

Sylvia Lent, violinist, appeared in concert at Manchester Institute Hall, Manchester, N. H., on November 4. Following an appearance in Chicago, Glenn Dillard Gunn, in the Herald and Examiner, referred to Miss Lent as one of the most promising American talents of the day.

Ednah Cook Smith recently made her second appearance of the season at Galen Hall, Wernersville, Pa. She was heard in Liszt's Loreley and Schubert's Widmung, and was received so enthusiastically that three encores were demanded. Miss Smith possesses a voice of beautiful quality and makes a striking stage appearance.

Helen Teschner Tas, with the assistance of Arthur Loesser at the piano, will give three evenings of music at Steinway Hall, N. Y. The violinist will play some unusual works at these recitals, the first of which is scheduled for January.

Mina Dolores sang in Trenton, N. J., on October 18, this being a return engagement at the Y. M. H. A., and on November 2 she presented a program for the Kenesth Israel Sisterhood. The soprano also recently fulfilled a week's engagement as soloist with Frankel's Band at the Earle Theater, Philadelphia.

Maud La Charme, the charming French lyric coloratura soprano, appeared in concert in the ball room of the Hotel Majestic on October 19. She was heard in two groups of numbers, all of which delighted her audience. Miss La Charme was well supported at the piano by Joseph Allard.

Fay Foster, American composer and teacher of singing, who recently gave a delightful entertainment at her residence studio, 15 W. 11th St., New York, presented

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three of her artist-pupils—Fannie Ferrier, Clara Blohm and Burr McIntosh. The program contained numbers by Brahms, Schubert, Puccini, Zandonai, Fourdrain, Campbell-Tipton, and Loomis.

Marie Morrissey's successful Chicago recital on November 8 was followed the next day by an appearance in Vincennes, where she substituted for a prominent artist who had become ill suddenly. November 18 the soprano was scheduled to sing in Madison, Wis., and on November 19 she was booked for an appearance in Goshen, Ind.

Fred Patton and Charles Stratton sang Beethoven's Ninth Symphony in Boston, November 21 and 22, with the Boston Symphony Orchestra; both are in the Adelaide Geschicht vocal classes.

Anita Palmer, violinist, assistant to Carl H. Tollefsen, and Beatrice E. Bloom soprano, were participants in the program of the Society for Relief of the Aged, Angeline Orr, president, Hotel Astor, October 27. The former played Ries, Randegger and other pieces, and Miss Bloom sang songs principally by American composers, achieving success. Countess Sedohr Argilagos, who supplied the two artists, received many compliments.

Elizabeth Day, American soprano, who is now making a great success in the capitals of Europe, was declared by music critics in Munich, where she appeared in recital recently, as one of the "finest lieder singers we have heard in years."

Reinald Werrenrath's recitals always are an assurance of a delightful evening of beautiful songs, beautifully sung. According to the Omaha Bee, "The hold Mr. Werrenrath exerts on the concert-going public, for his appearances have been frequent, is at once interesting and noteworthy, for it is equally secure with that class of concert attendants who 'know what they like' and not much more, and the host of singers who are more certain as to their likes, whatever their vocal creeds may embrace. Of the many reasons for this hold, outstanding would seem to be the sanctness and wholesomeness which characterize his art. He neither sings down to one, nor up to the other of the above-mentioned groups, but presents his songs with a directness and simplicity which very properly belie the difficulties and attention to detail involved in their delivery."

Ethelynde Smith began her tenth Southern tour on October 31. Following these appearances, which will keep her occupied until the early part of January, the soprano will start her sixth tour to the Pacific Coast. April 7 she sails for Europe to fulfil engagements abroad.

(Continued on page 42)

Elly Ney's European Tour a Great Success

Elly Ney is completing a veritable triumphal march over the Continent. In May and June she played in thirty German cities, each of which tried to out-do the previous ones in the warmth of their welcome and in the honors they heaped upon her. At Munich and Salzburg, where she appeared under the baton of her husband, Willem Van Hoogstraten, they acclaimed the pair as the most popular artists of the season.

At Bonn, Mme. Ney's native city, she was guest artist at the thousandth anniversary of the founding of the city, was reengaged for a date shortly after and again reengaged for the Beethoven festival in May, 1926, at which her husband will conduct. The pianist's first appearance in Cologne was at the seventy-fifth anniversary of the opening of the Conservatory of Music. Her spectacular success at that time brought her again to Cologne within a few weeks as soloist at the thousandth anniversary of the founding of the city; and the management booked her on the spot for an appearance in May, 1926, at the Brahms festival under the leadership of Furtwängler.

The month of July Elly Ney spent at Schloss Elman, but the first of September found her again en route and her bookings from September to December number forty-two concerts in different cities, from Switzerland to Norway. While in the latter country during September, she was magnificently received. Kristiansund made her an honorary member of the orchestra with which she played, and not content with giving her this honor they surprised her at one performance by presenting her with the Golden Order, a national emblem of esteem. The decoration was made upon the platform of the concert hall after she had been tumultuously applauded for her rendering of the Grieg concerto. The local manager was so impressed by the brilliant reception accorded her that he immediately engaged her for fifteen Norwegian concerts next season.

October once more found Mme. Ney in Germany and on the eleventh of that month she again played the favorite Grieg concerto—this time in Berlin under the baton of Oscar Fried. Toward the end of December the pianist will complete her cycle of successes by appearances in Holland. She sails for America on the Berengaria on December 30. The pianist is booked for a comprehensive tour here, the first concert being the day after her arrival in America.

Cleveland Institute News

Cleveland Institute of Music students gave their first recital of the new school year on November 13. A varied program illustrated the work, solo and ensemble, of the piano, violin and voice departments. A feature of the program was a Handel sonata for two pianos and violin, interpreted by three girls of the ensemble class of Andre de Ribapierre, head of the string department of the Institute. There were also vocal numbers by pupils from the classes of John Peirce, head of the voice department. Mr. Peirce recently returned from a successful concert in Fall River, Mass., where he appeared in a joint recital with Sylvia Lent. He has numerous concert engagements for the winter.

On November 10 Mr. de Ribapierre played in the Kent Normal School, Kent, Ohio, accompanied by Charlotte Demuth Williams.

Music at Wells College

Wells College, Aurora, N. Y., had for its six hundred and twenty-second concert, November 14, the Flonzaley Quartet, which has been visiting the college for sixteen years. The program was greatly enjoyed and the quartet had to give two extra numbers, one by Schelling and the other by Warner.

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QUEENA MARIO,

soprano, who is finding time during a busy season at the Metropolitan to appear in a number of concerts in New York. October 25 she sang in *Le Roi David* with the Society of the Friends of Music and on November 8 she was heard with the same organization in Orfeo. November 20 she appeared at the Mundell Musicale, Brooklyn, and December 20 she will sing with the Friends of Music in a repetition of *Le Roi David*. January 8 the soprano will be a soloist of the Baltimore Friday Morning Musicale. (Photo by Strauss-Peyton.)



STRENGTHENING THE BATON ARM.

Golf ought to be prime exercise for anyone who, like Eugene Goossens, has to give up so much of his time to waving another sort of a stick. The conductor of the Rochester Philharmonic Orchestra is on the links whenever he has an opportunity.

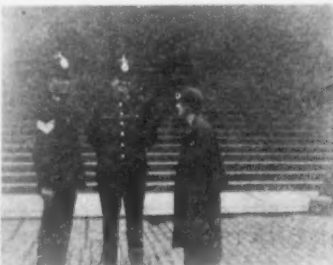
THE SITTING TRIO

will give a recital in Aeolian Hall, New York, December 16. The program will contain a novelty, the trio by Alex Voormolen, to be played for the first time in America. Other numbers on the program will be the D major trio by Beethoven and the C minor trio by Brahms.



LEVITZKI AT HONG KONG.

The pianist is pictured with a group of admirers, including the Portuguese Consul-General at Canton, and the manager of the Repulse Bay Hotel.



FLORENCE MACBETH.

American soprano, is just back from a trip to Europe. She sang in London for the first time in several years, and won notable success. (1) Coming home; a cold morning on the steamship Cedric. (2) Friendly Robbies; police protection in Liverpool for Miss Macbeth during the big labor convention at St. George's Hall. (3) Before the Opera, Paris; Miss Macbeth (left) and Harriet McConnell, another American singer, met in the French capital.



AT LUBECK—GERMANY

Dasilina Giannini snapped at the foot of the old steps leading to the Council Chamber of the old Rathaus.



LUCREZIA BORI

as *Fiora* in *L'Amore dei tre Re*, one of the many roles in which she has appeared with success at the Metropolitan. That Miss Bori is equally pleasing in concert was again demonstrated at Carnegie Hall recently, when she sang with orchestra the *Giunse alfin il momento* aria from Mozart's *The Marriage of Figaro* and the *Depuis le jour* aria from Charpentier's *Louise*. (Photo © Mishkin.)



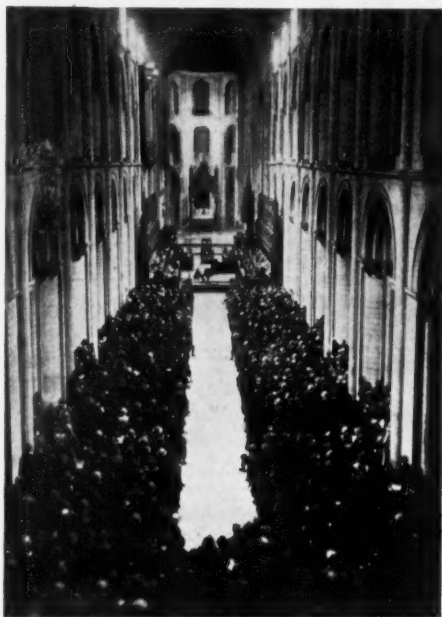
CLAIR EUGENIA SMITH,

mezzo-soprano, at Atlantic City, N. J., where she spent the Thanksgiving holidays.



GILBERT ROSS,

American violinist, who is booked for approximately thirty concerts this season. November 12 he scored a success in recital at Columbia University, and on November 22 he was soloist with the Duluth Symphony Orchestra. He also is scheduled for an appearance with the Minneapolis Symphony on December 13.



BACHAUS PLAYS IN A CATHEDRAL.

Probably the first recital ever given in a cathedral took place in October, in Peterborough Cathedral, Peterborough, England, when William Bachaus gave his services in aid of the fund for the Peterborough Infirmary. There was, of course, no admission fee, but a collection was taken, amounting to over five hundred pounds, from an audience of about four thousand persons. The recital was in the evening and the clearness of the photograph shows what a splendid lighting system is installed in the great building.



CECIL ARDEN,

of the Metropolitan Opera, on the boardwalk at Atlantic City before her last concert there.



PAUL BENDER,

who sang the role of Gurnemanz in the Thanksgiving Day performance of Parsifal at the Metropolitan Opera House with rare verity, force, vigor and impressiveness.



MABEL FARRAR,

violinist, who recently gave a successful New York recital, winning excellent commendation from the press. Early in December she will fill several engagements already booked.



CARMELA PONSELLE,

who will make her debut as Amneris in the matinee performance of Aida at the Metropolitan on December 5. Her sister, Rosa, will sing Leonora that evening in Il Trovatore. The Governor of Connecticut and the Mayor of Meriden, Conn. (the birthplace of the Ponselle sisters), have been invited to attend both performances. (Photo by Muray Studios.)



FIND LYNNWOOD FARNAM,

New York organist! This picture was taken at Nevada Falls, in the Yosemite region.



JACQUES GORDON STRING QUARTET.

Jacques Gordon, first violin; John Weicher, second violin; Clarence Evans, viola, and Richard Wagner, cello.



ELIZETTE REED BARLOW

and members of the Normal Class in the Dunning System which she conducted in Asheville, N. C., recently. (Standing, from left to right) Mrs. Barlow, Maria Taylor, St. Petersburg, Fla.; Frances Stewart, Nashville, Tenn.; (seated) Pauline Wolfsohn, Caruthersville, Mo.; Ada Gordon, Asheville; Katherine Burk, St. Petersburg; Nancy King, Greensboro, N. C. Mrs. Barlow began her Tampa, Fla., Normal Classes the middle of last month.



RALPH L. BALDWIN,

conductor of the Choral Club of Hartford, Conn., which has begun its nineteenth year. Last season Mr. Baldwin brought seventy of these eighty-nine men to New York and a highly successful concert was given at the Metropolitan Opera House. A number of appearances will be made this season. At one of them the organization will join with the New Haven Choral Society in a concert at the Capitol Theater, Hartford. A similar concert will be given in New Haven. (Photo by Johnstone Studio, Inc.)

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REVIEWS AND NEW MUSIC

OPERA

The Fire King, Romantic Opera in Four Acts, Libretto by Jerome Hart (Privately printed).—This libretto is based, as we are told in an introductory note, upon the third of a series of four ballads on the subject of elementary spirits by Sir Walter Scott. It has to do with Crusaders, Zoroastrians, Kerman or Kurdman Tribes and their gods Mitra, Ormazd and Ahriman. The scenes are laid in Flanders and in the East.

MISCELLANEOUS MUSIC

(John Church Co., Cincinnati)

The Joy of Living, song, by Dorothy Forster.—A pleasant little piece with a wide vocal range and some curiously long sustained notes at the line ends. It will demand a highly trained singer to make it effective.

I Searched the World for You, song, by Dorothy Forster.—A waltz song with a pretty refrain.

A Ballad of Trees and The Master, song, by H. W. Dyckman.—An impressive sacred or semi-sacred song with cello obligato. The voice part is well constructed and dramatic, and the whole thing highly effective. The words are by Sidney Lanier.

(Carl Fischer, New York)

Five tone poems for piano, by Paul Juon.—The names in English are as follows: Upon a Balm Summer Sunday, A Long-Lost Tune, Evening Mists, The Juggler, Mazurian Courtship—all of which, except the last, are miserable translations from the German. Here is the German: An einem schönen warmen Sommersonntag, Von irgend woher ein verlorne Liedlein, Abendliche Nebelschleier über stillen Wassern, Der Gaukler aus fernem fremden Land. There is a vast difference between "Evening Mists" and "Veils of Mist Over Still Waters!" Vast differences between all of these empty English titles and the poetic implications of the German. One supposes that we Americans are deemed so unromantic and unpoetic that we would not understand these implications! Perhaps not, but it might be fair to give us a chance.

The music of this set is lovely. All of the poetry and romance of the names is found in it, and this is successfully accomplished without excessive modernism or difficulty, and without distortion of the melodic form for the purpose of tone-painting. The writing is very pianistic and effective.

(C. C. Birchard, Boston)

Money Musk, a country dance tune for orchestra by Leo Sowerby.—Influenced by Percy Grainger, Sowerby, recently returned from the American Academy at Rome, interests himself in folk-tunes and arranges his works for all sorts of combinations from piano solo to full orchestra. This is the orchestra arrangement, the full score having been published. It is amusing—shallow, but amusing.

Concerto Grosso for string orchestra with piano obligato, by Ernest Bloch. Full score, 48 pages.—The parts are: Prelude, Dirge, Pastorale and Rustic Dances, Fugue. The style is more Bachian than Blochian, and this reviewer prefers the Scholomo, the viola suite, the quintet and so on. Neo-classicism has no charms for this one modern, who likes his grog straight.

(G. Schirmer, Inc., New York)

Over the Moor, song, by Mortimer Browning.—Quite an unusual work, altogether out of the ordinary. Pity that American composers do not turn their attention more persistently to the production of this kind of music instead of writing the truck and trash they do! True, the style of it is French, but most modern music shows some influence in that direction, and it is better than just banal and bad. The song is published for low voice, and contraltos will have cause to congratulate themselves upon a valuable addition to their concert repertory.

Awake, Beloved, by Clara Edwards.—A rapid, lively ballad in the 12-8 time that is supposed properly to represent morning and spring. So many of this type of song have been popular successes than one feels justified in predicting success for this one as well.

The Devil's Tail, by Lorraine Noel Finley.—From the name one judges this composer to be a German-French-Irish woman. She certainly combines the talent of the German and French for music with the wit of the Irish. She wrote both words and music of this song and did a first-rate job with both. An encore song that is a sure fire hit!

(Oliver Ditson, Boston)

Silver Bells and Cockle Shells, by Elias Blum.—This is an operetta for girls' voices, a Mother Goose Fantasy, on a text by Robert Y. Kerr. The score fills fifty pages. There are nineteen musical numbers and a good deal of spoken dialogue. The music is of popular nature, easy and catchy.

At Dawning, Cadman, arranged for violin, cello and piano by Karl Rissland.—In this arrangement the melody is first taken by the violin in the middle octave, then by the cello, then by the violin in the upper octave. There is a good deal of elaboration in the piano part.

Andantino, Song of Summer, Spring Time, for organ, by Edwin H. Lemare.—This Andantino is the famous one, the one that made Lemare famous. Why it should reach the reviewer's desk at this late date is one of those mysteries that are constantly springing up in the newspaper office. The other pieces may also be old for all the writer knows to the contrary. They are in the same style as the Andantino—melodic, simple, effective.

Rogers Commended

Mrs. J. F. Lyons managed a recent concert of Will Rogers and the De Reszke Singers at Fort Worth, Texas, and writes to Charles L. Wagner: "I think we have never presented an attraction that was so pleasing to the entire audience. Let me know when you will send them this way again."

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I SEE THAT—

Paul Roes is back in America for his second visit and announces two New York recitals.

Catherine A. Bamman's managerial offices are now located in new quarters at 50 West Forty-sixth Street.

The Garcia Opera Company gave its first performance in New York one hundred years ago, November 29, 1825.

The second annual meeting of the National Association of Schools of Music and Allied Arts was held in Chicago, November 28.

Fifteen cities in which Gray-Lhevinne has appeared in concert have re-engaged her for 1926.

The Carl Simonis Symphony Orchestra of thirty players specializes in playing for high schools, colleges, etc.

Michael Sciacipio says that violinists would play better if trained less through lectures and more by playing.

John Barnes Wells has appeared as soloist more often than anyone else in the history of the St. Cecilia Club.

Viola Philo has been chosen to sing at the Commodore Hotel on December 13 for the Women's Club of the Brooklyn Israel Zion Hospital.

Lambert Murphy has sixteen concert engagements for January.

Helen Stanley is booked for two more appearances this season with the Philadelphia Civic Opera Company.

Bachaus will give a series of concerts in Cuba the early part of the New Year.

Ruth Berton will appear as soloist with seven orchestras this season.

Ernest Hutcheson will be guest of honor at the Cordon Club after his Chicago recital.

Nicholas Moldavan, new viola player of the Flonzaley Quartet, is commended everywhere he appears with the quartet.

Maria Carreras made a fine impression upon her recent recital appearance in Chicago.

Paderewski has volunteered to give two concerts in Washington for the American Legion.

Joseph Regneas is in favor of the abolition of advertising of free scholarships in voice.

Laurie Merrill will give a song recital in costume at Steinway Hall on December 16, with Richard Hageman at the piano.

The Cherniavsky Trio recently completed a tour of South Africa, giving fifty concerts in ten weeks.

Leonora Cortez, American pianist, is just back from a notably successful concert tour in Europe.

Six new symphonic works were played recently by the Rochester Philharmonic before competent judges.

Mr. and Mrs. Yeatman Griffith gave a housewarming on the afternoon of November 22.

Glenn Drake fulfilled another return engagement in Madison, Wis., November 24.

Cadman Night

There is no name in American musical circles more familiar than Charles Wakefield Cadman. Just recently his newest ballad, published by Harms, Inc., has been a featured number on innumerable programs. November 9 was Cadman Night at the Scottish Rite Cathedral, with the Scottish Rite male choir under the direction of W. J. Chick and several soloists. All Cadman numbers were heard. Harold Procter sang an aria from Cadman's newest opera, The Witch of Salem, to be produced shortly by the Chicago Opera, and the second number was My Desire, conceded by the audience to be one of the loveliest numbers of the program on November 12.

At the Wilshire Boulevard Congregational Sunday School, Cadman himself, one of the artists on a benefit program, was heard in a number of his selections, and Leta Nash, contralto, also sang among her songs Cadman's My Desire. Again at the Hollywood Shrine Club, Memorial Auditorium, October 31, there was another Cadman night. George Gramlich, tenor, with Cadman at the piano, sang a number of Cadman songs, ending the program with My Desire.

OBITUARY

Henry R. Humphries

Henry R. Humphries died, November 9, at the Humphries Hospital, his son's place, in Mamaroneck, N. Y. Mr. Humphries was born in Bristol, England, seventy-nine years ago. He displayed unusual musical talent at an early age, was principal soprano in one of the leading churches at eight and sang before an audience of 4,000 people in the Town Hall, where all the great festivals are held, at nine. At the age of eighteen he had the honor of taking the place of Sims Reeves in a quartet of The Messiah with Tietjens, Patey and Santley. Mr. Humphries came to this country in 1869 and was immediately engaged as solo tenor in Old Trinity Church, Wall Street, later becoming choirmaster as well as solo tenor in leading churches in the city. In 1885, soon after its organization, Mr. Humphries was engaged as conductor of The New York Banks' Glee Club and continued as such for thirty-four years.

Hermann Spielter

Funeral services for the late Hermann Spielter, who passed away on November 10, took place in Campbell's Funeral Church, New York. The chapel was crowded with friends, pupils and prominent musicians. Among those noted were Mana-Zucca, Carl Hein, August Fraemcke, Maurice Bernhardt, Carl Fiqué, Mary Wildermann, Adele Leving and many others. Hugo Troetschel, organist, played

the Introduction from Parsifal and parts from Brahms' Requiem, and Erna Korn, contralto, sang the aria from Paulus and Still by Hermann Spielter. The Reverend Dr. Popeke spoke words of friendship and hope.

Mr. Spielter was well known as composer, pianist, instructor in all branches of music and as the author of the Manual of Harmony. He was a graduate of the Conservatory of Music in Leipzig, Germany. After having won the Mendelssohn Prize for chamber music in Berlin and having successfully taught for fifteen years in Germany, he was invited to come to America as the conductor of the Beethoven Maennerchor of New York. A few years later he resigned this post to take a professorship at the New York College of Music.

Mr. Spielter twice captured the first prize for chorus work in Philadelphia and twice in Baltimore. Again he took a prize when The Ladies Home Journal accepted one of his compositions at the suggestion of Josef Hofmann.

Spielter's compositions are not all instrumental music, but include also works for chorus and solo. Many of them have become popular on both sides of the ocean. As an instructor in theory and composition, he was rated very highly; among his most successful pupils are Mana-Zucca, Carl H. Tollefson, Victor Kuzdó, etc. The deceased leaves a widow, Mrs. Josephine Spielter, nee Sonntag, a well known singing teacher; Hedy Spielter, who has made her mark as a pianist, and William Spielter, who has numerous successful compositions to his credit and as the former manager of Witmark's Library is well known to the profession.

Simon Harris

Simon Harris, well known musician of Portland, Oregon, died there recently, seventy-nine years old. He was born in Germany but had resided in Portland sixty-seven years, where he was organizer of the old Orchestral Union and ten years its conductor. Later he went into the trunk manufacturing business and retired some ten years ago.

Memorial Service for Theodore Spiering

Memorial services were held for the late Theodore Spiering at the Community Church House, New York, on Tuesday evening, November 24. John Haynes Holmes, pastor of the church, eulogized the well known musician, and two of his pupils, Mrs. Nicoline Zedeler Mix and Andrea Polah, played the slow movement from the double concerto by Bach. Alma Beck was the vocal soloist.

William Beck

William Beck, baritone, was found dead at the Congress Hotel in Chicago last Monday while the Chicago Opera management held the curtain between the first and second acts of Massenet's Herodiade awaiting his arrival. He died of apoplexy. Mr. Beck was a Hungarian and well known both in this country and abroad. He was fifty-five years old and unmarried.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The second pair of concerts by the Philharmonic Orchestra were exceptionally attractive, opening with the Brahms Tragic Overture, which was played for the first time at these concerts. The Scriabine Le Poem de l'Extase was also played here for the first time. The orchestra and conductor, Walter Henry Rothwell, were applauded to the echo. The soloist was Felix Salmond, cellist, who played the Dvorak concerto for cello in B minor, op. 104, another premier for these concerts. Mr. Salmond was recalled again and again.

The first "Pop" concert by the Philharmonic occurred on November 1. Numbers heard for the first time at these concerts were Festival March and Hymn to Liberty, Kaun; Le Coin des Enfants, Debussy; aria, O Vin Discaccia La Tristezza, from Hamlet, by Thomas, sung by Leonida Coroni, baritone, soloist of the day. Mr. Coroni displayed a voice of appealing quality which won his audience. Concertmaster Sylvain Noack shined in the honors of the day with his solo in Danse Macabre.

Vicente Ballester, Spanish baritone, appeared at the Philharmonic Auditorium, November 2, opening the

Auditorium Artists' Series, under George Leslie Smith's management. He gave a varied and well delivered program.

The second of the Behymer-McDonald Artists' Course was given at the Philharmonic, November 3, with Elena Gerhardt as the attraction. She has a large following in Los Angeles and her work was received with enthusiastic applause. Her accompanist, Carroll Hollister, shared honors.

The Los Angeles String Quartet gave its second recital, November 11, at Chickering Hall. Although a comparatively new organization, this quartet is rapidly coming to the front. Albert Angermayer, first violin; Hans Wippler, second violin; Allard de Ridder, viola, and Fritz Gaillard, cello, comprise its personnel.

The Zoellner Quartet opened its season at the Biltmore Music Room, November 2, assisted by Brahm Van Den Berg, pianist. All of the numbers were greeted with hearty applause.

The Hullinger School of Flute Playing gave a recital at Symphony Hall, assisted by A. F. Frantz, French horn, and Evelyn Wyne, mezzo-soprano. B. L. H.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE CAPITOL

For Thanksgiving week, at the Capitol, there was an especially enjoyable musical program. David Mendoza conducted his huge and splendid orchestra in selections from Puccini's beautiful Madame Butterfly. Louise Loring, dramatic soprano, sang the aria O Ciel Azzurri, from Aida, the setting being a picturesque Nile scene. Then followed the Doxology and hymn tunes, in commemoration of Thanksgiving Day, and William Robyn aroused much delight with Liza Lehmann's beautiful song, Ah, Moon of My Delight, from the cycle, In a Persian Garden. After an interesting dance by Desha to Berlioz' Dance of the Sylphs, there was another song, this time by Celia Turill, who sang Del Riego's Homing. Doris Niles, John Triesalt and the Capitol ballet completed the list. The feature picture was Elinor Glyn's The Only Thing—most disappointing and uninteresting. The Capitol Magazine was good, as usual, and the Post Nature Scenic also pleased. Organ numbers ended the program.

THE RIALTO

Of course Ben Bernie and the Rialto Gang celebrated Thanksgiving last week with a number of seasonal stories, snappy songs and band pieces. In this they had the assistance of Drena Beach, a remarkable dancer who was applauded to the echo for her gifted performance. Ruth Urban sang a gay little French song and looked lovely while she did it. Others appearing were Marion and Martinez Randall, Edward Atchison, Frank Siefert and the four Rialto dancers—only at the performance this writer attended there were but three. Mr. Bernie, with his usual comment, "Good Show," introduced the best part of the program (in our opinion)—the presentation of one of his own musicians in a song solo. This time the Big Butter and Egg Man proved the attraction. Hy C. Geis gave his usual interesting contribution to the program at the Wurflitzer, a parody on the song, Let's Wander Away. Gloria Swanson, in Stage Struck, brought over from the Rivoli where it was shown the previous week; a Ko-Ko cartoon and the Rialto Magazine concluded the program.

THE RIVOLI

After an absence of some months from Broadway, Betty Anderson, soprano, whose lovely voice attracted quite a following to the Rivoli Theater, returned last week. The third unit of the program, a divertissement, included the solo, Hark, Hark the Lark, sung by Miss Anderson. From the applause the singer received it was proof conclusive of the sincere welcome of her return. Later on in the program she was a member of the ensemble in the prologue to the feature picture, A Little Bit of Ireland. It is to be hoped that Miss Anderson will remain for some time. The Four Rivolets offered a jazz number, and Ruth Glanville and Albert and Adele gave a comedy dance number.

The overture was the ever popular 1812 Overture and the finale was enhanced by a rather striking pictorial showing the burning and bombing of the city. The feature picture was Tom Meighen in Irish Luck. Taken in its entirety it was a most interesting program from beginning to end, enhanced by Dr. Riesenfeld and Willy Stahl in charge of the orchestra.

THE MARK STRAND

A well balanced musical program was the outstanding attraction at the Mark Strand last week. The orchestra, under the baton of Carl Edouarde, gave a thoroughly capable and sympathetic rendition of Liszt's Les Preludes,

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which somehow recaptured the vision of the composer and translated its evanescent beauty into sheer poetry. The soloist of the evening was Sascha Jacobsen, violinist, who played artistically Wieniawski's Souvenir de Moscou and the Meditation from Thais.

An effective bit of staging was shown in a musical tableau, the Angelus, after the famous Millet painting of that name. The picture was first shown as a curtain drop. The stage slowly darkened, the curtain was whisked away—the figures apparently came to life. The Angelus, the twilight song of devotion, was sung. Kitty McLaughlin, soprano, and Edward Albano, baritone, were the principals.

A dainty tid-bit was offered by Mlle. Klemova and the ballet corps, a fantasy entitled Milady's Hat Box, appropriately introduced by Victor Herbert's Hats Make the Woman, sung by Pauline Miller, soprano.

The feature picture was The Beautiful City, starring Richard Barthelmess and Dorothy Gish in a romantic setting of youth and love and intrigue.

November Dates for Glenn Drake

November was heavily booked for the young American tenor, Glenn Drake. Three important engagements were at Arkansas City, Kans.; November 9, Goshen, Ind.; November 19, joint recital with Marie Morrissey, and November 24, Madison, Wis. All were Civic Music Association Course concerts, this gifted tenor having been engaged for quite a number of its programs this season.

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THE GARCIA CENTENARY

(Continued from page 7)

a romance between her and Fitz-Greene Halleck—Father Garcia led his unhappy daughter to the sacrificial altar with a man very much older than herself and antipathetic to her taste.

It was the old story of May and December, "Crabbed Age and Youth," and Maria soon discovered that Malibran had married her for his own pecuniary gain, as his fortune was crumbling away. The crash came and Malibran was imprisoned for debts. Maria Garcia now gained new admiration by voluntarily relinquishing to creditors the marriage dowry Malibran had given her, and returned to the stage.

She appeared as Rosetta in Love in a Village, singing with Denman and Keene (January 27, 1827), and introduced the songs of O Patria, Di Tanti Palpiti and Home Sweet Home, which, by the way, had been sung for the first time in America at the Park Theater (November 12, 1823) by Mrs. Jefferson, the mother of Joseph Jefferson, in a performance of Clari, the Maid of Milan.

The Signorina—she was still called the Signorina—sang Zerlina with George Barrett in Don Giovanni and frequently appeared as Rosina, often introducing into the music lesson a Spanish song to which she played an accompaniment on the guitar. She received the then amazing sum of \$500 a night!

In the autumn of 1827 she appeared in the Bowery Theater and then, deciding to leave Malibran, she sang her farewell in Bishop's arrangement of Boieldieu's John of Paris, on September 28, 1827. A few days later she sailed for Paris and began her great European career. Of her subsequent private life it is enough to say that she formed an attachment for the famous violinist, Charles de Bériot, to whom she was married in 1836, after she had divorced Malibran and a few months before her death.

The retirement of Sontag left Malibran (as she was known in Europe) without a rival. Her triumphs in Italy, France and England were sensational; but New York has the honor of having been the first to recognize to the full the unique charm of this young woman. There have been many names in the galaxy of great songstresses, but three shine like stars of the first magnitude—Malibran, Jenny Lind and Adelina Patti—all of whom were known and beloved in America.

THE OTHER GARCIAS

The Garcias were a remarkable family. Manuel Garcia, the father (1775-1832), was a prolific composer of operas, a finished musician, a fine actor, a superb singer, and accomplished stage director, and enjoyed a great European reputation. Garcia was also a marvelous teacher and transmitted this talent to his son, Manuel, who played, as we have seen, Figaro, in New York. Manuel Garcia, the son, successful as he was, abandoned the stage and devoted himself to teaching. For nearly seventy years (he lived beyond a hundred) he was the leading maestro in Europe. His list of pupils is long and distinguished and includes Jenny Lind.

He was the inventor of the laryngoscope. His Memoire sur la voix humaine, presented to the French Institute in 1840, was the foundation for all subsequent investigation in the voice.

Maria's youngest sister, Pauline—Madame Viardot-Garcia, the famous teacher of singing in Paris, had a long career at the Paris Opera in the days of Meyerbeer. Madame Viardot-Garcia also lived to an old age.

TRAFFIC TROUBLE A CENTURY AGO

But to return to New York and its first Italian Opera. To the citizens of 1825 congestion of traffic was a problem to be dealt with, particularly the evening theatrical rush hour. A great number of wealthy New Yorkers owned carriages and horses of high mettle. In 1825 the management of the Park Theater printed a long list of "Regulations for Carriages at the Theater." This starts off by saying:

"Great difficulty and confusion having recently occurred among the carriages at the Park Theater by which the lives of the citizens have been endangered and their carriages exposed to injury, the following regulations are to be rigidly enforced." Among these we read: "The street immediately in front of the theater is to be kept entirely clear and no carriage of any description will be allowed to remain there after they shall have set down their company."

Also: "After ten o'clock no hackney coaches shall occupy the stand on the Park side of Chatham street below the head of Beekman street, but shall form in line above the theater with their horses' heads towards St. Paul's church; and on the coming out of the audience the first in line will take the first company that applies and drive off immediately."

Another rule: "A person will be employed to open the doors and let down the steps of the carriage and no driver will be permitted on any pretence to leave his box."

Another rule: "Private carriages will form in a line below the theater with their horses' heads toward the Brick Presbyterian Church; and in no case shall the line be broken."

With these hints it is not difficult for us to picture the congested traffic around the Park Theater on that first night of Italian opera in 1825; but how impossible for Fitz-Greene Halleck, James Fenimore Cooper, Joseph Bonaparte, or any one else there to have forecasted the terrific midnight jam and crush around the Metropolitan Opera House a hundred years later!

Well Known Artists at Roosevelt

The second season of Hotel Roosevelt recitals, the series of afternoon concerts which were introduced at the Hotel Roosevelt last winter, will open on January 2. There will be eight concerts in the course of this year, held again in the ball room of the Hotel Roosevelt, during January, February, March and April. They will take place on Tuesday afternoons, with the exception of the first and second recitals which will be given on January 2 and January 15, respectively. An interesting list of artists is announced, in-

cluding Mengelberg with twenty-two men from the New York Philharmonic, and Wanda Landowska; Elly Ney and Tamaki Miura; Hulda Lashanska and Frederick Millar; Marguerite D'Alvarez and Weyland Echols; Louis Graveure and Josef Szigeti; Dusolina Giannini and Ignace Hilsberg; Tito Schipa and Roszi Varady; Sophie Braslau and Efreim Zimbalist. These recitals are under the management of Beckhard & Macfarlane, Inc.

San Carlo Company in New Orleans

The following telegram was received by the MUSICAL COURIER too late for inclusion in last week's issue. It is printed here in full and speaks for itself:

A brilliant audience comprising the socially elect of New Orleans filled every seat and occupied all standing room at the Tulane Theater tonight for the opening performance of the four weeks' season of opera by the San Carlo Grand Opera Company under the auspices of the New Orleans Civic Opera Association made up of prominent business and professional men for the purpose of reviving the traditions of the old French opera house which made New Orleans famous as the first city in the country to have permanent seasons of opera. Sixteen subscription performances have been fully subscribed, and the advance sale for the remaining twenty performances assures Fortune (Gallo of one of the most financially successful engagements this city has known. Socially it is claimed by local leaders to be on a par with the days when the French opera house was the social life of the city. Carmen was the opera with Alice Gentle in the title role.

(Signed) COL. T. C. CAMPBELL,
Manager Tulane Theater, New Orleans.

Klibansky Pupils Busy

Several students of Klibansky's class have been filling engagements recently, among them Lottie Howell, at the Capitol and Lexington Theaters, New York; Vivian Hart, who sings the prima donna role in Carroll's Vanities, and has received attractive offers from New York producers, as well as from motion picture concerns; Alveda Lofgren, who substituted at the First Presbyterian Church in Rye, N. Y., Central Presbyterian Church in Summit, N. Y., and also in Morristown, N. Y.; Clarence Bloemker, engaged as soloist at St. John's Baptist Church, New York, and at a Jewish Temple in Brooklyn; Fanny Block, soloist at The Mansion in St. Louis, Mo., September 21, and Louise Smith, who filled concert engagements during September on the Pacific Coast.

Bamman Office Moves

Catharine A. Bamman announces that she is now at home in her new quarters, 50 West Forty-sixth street, New York, where she is once again housed amid surroundings of quaintness and charm. There are dormer windows, open fireplaces and a roof garden for the summer.

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ARTISTS EVERYWHERE

(Continued from page 35)

Lazar S. Samoiloff, gave an impromptu farewell party to Mana-Zucca and Irwin Cassel, who were leaving for Miami, Fla., after the concert by the American Music Optimists, at which two Samoiloff pupils, Laura Stastka, soprano, and John Uppman, baritone, sang with great success, at the Russian Swan Restaurant. Among the guests of the evening were: Julia Claussen and Capt. T. Claussen, Mr. and Mrs. I. Hilsberg, Mr. and Mrs. Belousoff, Maestro Bamboschek, Ellen Dalossy, Fritz Scheff, Gladys Axman, Helen Sheridan, Helen Lularska, Fern Hobson Beecher, Annie Louise David, Nanette Guilford, Adah C. Hussey, Grena Bennett, John Majeski, Michia Leon, Marie Morrissey and A. Kostelanetz.

Guimar Novaes sailed on the S. S. Paris on December 16, and arrives in New York about December 23.

Joseph Szigeti arrives here on S. S. Berengaria early in December. He will be heard as soloist with the Philadelphia, Philharmonic, Boston, Cincinnati, St. Louis and Chicago symphony orchestras, as well as in recitals.

Marcella Geon, on November 16, assisted at a concert given by pupils of Suzanne Zimmerman at the Hotel Astor. Miss Geon was the accompanist of the evening and at the close of the program was awarded a generous round of

applause for her splendid assistance. On November 22, Miss Geon played for the dances of Jacques Cartier at the Sunday evening program at the Cherry Lane Theater. Mr. Cartier danced the Indian War Dance of Skilton and Till Eulenspiegel of Strauss, arranged by Miss Geon.

Albert Almone, tenor, has been engaged by the Fredrick Music Club, Frederick, Md., to give an entire program of songs by ultra-modern composers.

Virginia Lee Hight is arranging several radio concerts, beginning December 2, over WWJB, Palmer House Station in Chicago. She is presenting several of her pupils and among the numbers with which they have had particular success is Just a Little Cottage, My Desire and the French ballad, L'Amour Toujours L'Amour.

GOTHAM GOSSIP

GROSSKOFF TRIO AT HARLEM ART CENTER

Mrs. Owen Kildare, vice-president of the Harlem Art Center, arranged a musicale, November 18, when the program was given by Sigmund Grosskoff and the Grosskoff Trio, with singers, pianist, and a one-act play. Mr. Clinton was master of ceremonies.

JULIA SEARGEANT CHASE SINGS AMERICAN SONGS

The program of songs given by Julia S. Chase in the grand ballroom of the Hotel Roosevelt, November 17, included coloratura arias and songs by modern American composers; they were broadcast by WRNY.

ELLSWORTH HINZE PLAYS IN HARRISON

October 26, Ellsworth Hinze, piano pupil of Gustave L. Becker, collaborated with Dora Bard in a recital at Harrison, N. Y.; this was one of similar recitals by him.

GEORGE J. WETZEL ACTIVITIES

The Wadleigh Community Center Chorus and the Wadleigh Symphony Orchestra, both under the direction of George J. Wetzel, meet at Wadleigh High School on Tuesday and Thursday evenings respectively; these centers are under the auspices of the Board of Education, and do good work in their respective spheres under this capable and experienced conductor. The orchestra's next concert will be December 10. Mr. Wetzel has just celebrated his tenth anniversary as conductor of the Grace Lutheran Church Choir, the Bronx. He cultivates the playing of overtures and symphonies in four and eight hand arrangements at his Douglas Manor studio.

MARGUERITE POTTER'S B. OF E. LECTURE RECITALS

The free public lectures under the auspices of the Board of Education included Wagnerian lecture-recitals by Marguerite Potter at Pilgrim Hall, as well as similar musical hours given by Mesdames Wiethan, Mullin, Buschek, Gainsborg, Benson, Houghton, and one in Italian by Father Francesco Magliocco.

VOLKEL ORGAN RECITAL AT TOWN HALL

A half-hour organ recital was given by George William Volkel, organist of the Ninth Church of Christ, at Town Hall, November 20, preceding the lecture of the evening. He played works by Franck, Widor, Gigout and Lemare.

EASTMAN SCHOOL OF MUSIC HONORS AMERICAN COMPOSERS

(Continued from page 5)

the mood. Said the program: "Its first section suggests protest against the horror of war and its tragedies; the second section is a song of hope, the inspiration of the soldier through belief in his cause; the third section returns to the mood of the opening music." Perhaps one could not hear quite all that in the music. The first section suggested a funeral march plain and simple, rather than "protest against anything," and the lyric second section was pleasant enough, if not quite so pregnant with meaning as the composer felt. Mr. La Violette is head of the theory department of the Chicago Musical College.

Walter Edward Howe is at present director of music at Abbot Academy, Andover, Massachusetts. His Symphonic Poem, Outside the Tent, one of three sketches for orchestra, inspired by Synge's play, Deirdre of the Snows, started off very promisingly. Mr. Howe showed a knowledge of the modern idiom both in melodic contours and harmonic treatment; but after a minute or two he got over having anything to say, which didn't prevent him from keeping on for another five minutes or so. This was just as true of Jeanne Boyd. Her Andante Lamentabile taken from a Symphonic Suite was played. It was, said the program, "inspired by viewing Lake Michigan at dusk on an autumn day." In the first minute or two, Miss Boyd established a real mood, but that once established, she went on quite aimlessly, so that the interest was not sustained. In both these last pieces, Gustav Tiniot, former concert master of the New York Symphony Orchestra, showed that he had lost none of his cunning and that he has the same beautiful tone as of yore.

The orchestra deserves only the warmest praise—one must admire to the utmost the energy of the indefatigable Mr. Hanson, an excellent conductor. With only three rehearsals he had whipped each and all of the items of the program into thoroughly presentable shape. All of the composers were present, at the invitation of the school, and at its expense, and they all expressed themselves as very pleased with the presentation of their works, as well they might be. The items this season were not on the whole as good or as interesting as those played last spring. It is to be expected that, from time to time, one program will fail to turn up anything of particular value. The noticeable thing about this one was that, while most of the composers started off very well, the inspiration was quickly exhausted and the material with which further development was continued quite insignificant. However, out of a total of thirteen compositions played in the two programs (the present one and that given last spring) one worthwhile item was discovered (Copland's Cortège Macabre, already referred to); and one in thirteen new ones is a pretty high average.

Grainger Reception

Mr. and Mrs. Ashley Harrison Muir (Antonia Sawyer), gave a reception November 29, at their home in White Plains, in honor of Percy Grainger. The house was beautifully decorated and there were many prominent guests present. Mr. and Mrs. Moss assisted in receiving the visitors. Refreshments were served during the entire afternoon.

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